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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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PORTRAIT OF A YOUNG WOMAN  
BY ALBRECHT DÜRER

JANUARY ISSUE IN TWO SECTIONS—SECTION I

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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## THE MANSFIELD COLLECTION

The collection of Japanese art formed by Howard Mansfield has long been known as the most important private collection of its kind in this country. The collection has now been acquired by the Museum—partly by purchase from the income of the Rogers

Fund, and partly by the very generous gift of Mr. Mansfield.

The collection will be described in detail in later issues of the BULLETIN. In the meantime the readers of the BULLETIN can gain some idea of its extraordinary scope by a mere enumeration of the items comprising it.

The Department of Far Eastern Art acquires by purchase 101 paintings, 3 albums of lacquer paintings, 368 prints and 124 lacquers, and by gift 70 pottery tea bowls, 67 pottery tea jars, 36 miscellaneous potteries, 3 Nō dance robes, 1 priest robe, 6 miscellaneous textiles, 5 Nō dance masks, 103 volumes illustrated by Japanese artists, and 22 pieces of ironwork. The Department of Arms and Armor is also enriched by a collection of 488 pieces of Japanese sword furniture, which date from the fourteenth century to the end of the shogunate (1868), the most notable gift of its kind ever received by the Museum.

## A WATER BUFFALO

The water buffalo (*Bos bubalus*) is a lovely animal whose form and character have for centuries charmed the Chinese, who delight to feature this powerful brute in company with merry little boys, scarce past the infant stage, in various states of dress and undress—sometimes leading, sometimes riding sitting up and grinning, sometimes riding curled up and sound asleep. It is a comic combination, and the low-slung curves of the buffalo hint at the absurdity of terrific strength so little animated by wit that the tiniest of human moppets can lead it by the nose.

The Museum has a long scroll of the Hundred Buffaloes attributed to Chiang Ts'an of the Sung dynasty, certainly of the period and a great painting in its own right, which shows the delightful and humorous side of the water buffalo at its best; and recently Mrs. Edward S. Harkness has given us a water buffalo which shows only the somber side of its character. This is a monumental figure<sup>1</sup> in dark green jade (nephrite) which should be classified as sculpture. It is a reclining buffalo, 16¾ inches long, 5⅞

<sup>1</sup> Acc. no. 36.121. Shown this month in the Room of Recent Accessions.

inches high, and 85½ inches wide, simply and massively carved in broad planes and heavy curves. It radiates strength and power but strength and power without any spark of animation—and that, I think, is the true character of the beast. It is true even in the brutal scene in one of the animal movies ("Chang," wasn't it?) where an enraged buffalo pursues and destroys that symbol of lithe ferocity, the fighting tiger. The buffalo charged with incredible speed, but I suspect that outside agents prevented the

ber 28, 1935, to March 7, 1936), one a horse<sup>2</sup> ascribed to the ninth century and one a water buffalo,<sup>3</sup> reclining like ours, listed as "Perhaps Han" (206 B.C.–A.D. 220). Both are said to be those brought to Peking by the Emperor Yung Lo in 1422. These attributions I suppose to be traditional and like better the attribution to the ninth century, which is the period in which I and scholars whose judgment I value highly place our buffalo, independently of Mr Raphael's jades. It is obviously pre-Ming,



WATER BUFFALO OF DARK GREEN JADE, CHINESE  
LATE T'ANG OR EARLY SUNG PERIOD

tiger's escape and against that low-hung neck and heavy horns the tiger had little chance to attack; cornered, he was crushed to a pulp by hooves and weight in no time. In fact, one did not feel that the buffalo was using a hundredth of his strength but that he was merely goaded into a blind rush. There is nothing goaded about the Harkness buffalo—only titanic strength in dumb repose.

To date it is another matter. Much work has been done on early ceremonial jades, and we are pretty sure of our ground on the jades of the Ming and Ch'ing dynasties. The jades of the thousand years and more between later Han and Ming have not been so fully worked upon and are dated upon stylistic likeness to other things of their periods or their unlikeness to well-established things. Handy for comparison are two jade animals lent by Oscar Raphael to the Chinese exhibition in London (Novem-

and in general character and handling it has gently relaxed curves not unlike those of Buddhist sculpture late in the T'ang period. One can easily see why the Chinese or others would call it Han at first, but on closer inspection it is not like the Han things—nor do I remember a water buffalo represented in Han. It is unlike any of the Wei things and has little in common with the animals of T'ang grave pottery, but it is not so far from such T'ang stone animals as we know and may very well be placed, I think, either in the late T'ang or early Sung period—whichever, it is an important and beautiful addition to our collections. ALAN PRIEST.

<sup>2</sup> *Catalogue of the International Exhibition of Chinese Art, 1935-6* (London), no. 1017.

<sup>3</sup> *Ibid.*, no. 480. Better illustrated in the recently received large catalogue, *The Chinese Exhibition—a Commemorative Catalogue of the International Exhibition of Chinese Art, Royal Academy of Arts, November 1935-March 1936* (London), pl. 49.

## CHRIST AND THE WOMAN OF SAMARIA BY CARACCILO

The Museum has recently had the good fortune to become the permanent possessor of a seventeenth-century Neapolitan picture<sup>1</sup> long exhibited as a loan in the galleries of Italian painting, where until recently it bore on its label an ascription to Mattia Preti. That it is not a work of this master is demonstrated not only by differences of color and by a style which marks the generation before Preti, but, more positively, by the strong relation it bears to the known work of Giovanni Battista Caracciolo,<sup>2</sup> generally called Battistello, and especially to a signed painting by that artist in the Brera Gallery in Milan (no. 359), which also has for subject Christ and the Woman of Samaria. The Milan version, seen in Paris at the great Italian exhibition of 1935, had long passed for a work by Caravaggio himself, until there was discovered upon it the curious insigne with which Battistello signed two other pictures and an engraving—a circular combination of the initials G (or C), B, and A.

The picture just acquired by this Museum illustrates the account, given only in John's gospel,<sup>3</sup> of Jesus' encounter with a woman of Samaria, who had come to draw water at Jacob's well, where he was resting until the disciples should return from the town with provisions. The woman, conscious of the traditional enmity between her people and the Jews, was startled first by Jesus' request for a drink, and then increasingly disturbed by his offer to her of mystical refreshment and by his knowledge of that part of her life which she would have preferred kept silent. Her surprise motivates the arrested action of her body as, balancing high the heavy, refilled pitcher, she turns back, with the movement of contrapposto so dear to the seventeenth century and so frequently used with less legitimate excuse.

The figures are nearly life size, full in pro-

<sup>1</sup> Acc. no. 36.135. Curtis Fund. Oil on canvas. H. 80 in., w. 60 in. Ex coll. C. H. Wildhagen, Hollywood, Calif. The painting is shown this month in the Room of Recent Accessions.

<sup>2</sup> Panofsky, Voss, and McComb agree to the attribution to this artist.

<sup>3</sup> John 4:6 ff.

portion and broadly modeled. The cloudy wine color and tawny gold of the woman's garments, the red and the inky blue of those of Christ, are low in color value and provide a better foil than richer hues would offer for the pallid glow of the flesh tones. The light upon the faces, as usual with Caracciolo, gives to them the roundness and solidity of which the deep half shadow would otherwise deprive them. The gestures of the hands of Christ here, as in the great works of Caravaggio, operate with telling effect, but one notes especially in this picture the extraordinary expressiveness of the feet, which indicate the relaxation of the figure of Christ and the arrested departure of the Samaritan woman, who turns back to the prophesying stranger. In the same way a rhythmical pattern of beautiful feet, placed in various positions, modeled in light tones against the dark foreground, is perhaps the most notable feature of Caracciolo's best-known work, *The Washing of the Disciples' Feet*, painted in 1622 for the friars of San Martino in Naples.

In the Naples picture Christ, girded with a towel, kneels before Saint Peter while the other disciples, in deepest reverence, cluster about, waiting their turn in the Maundy Thursday ceremony. The mood, which combines gentleness with the silence and awe of a sacrament, reappears in the Museum's picture, binding it into the body of works by Caracciolo and demonstrating at the same time how essential is the difference between the paintings of this artist and the great ensemble of pictures by Caravaggio and by his admirers.

As Perugino's followers blindly substituted wide spaces and nodding heads for constructive composition and the Milanese after Leonardo's visit painted a figure in place of facial expression, so the great number of followers left in the wake of Caravaggio's escapades from Milan to Malta superficially selected from his complex style its effect of exaggerated light and shadow, which they used to such an extent that they came to be known as the *Tenebrosi*. From this artless sort of mimicry Caracciolo remained all his life miles apart. He showed himself equally alien to the temper of those works, like the *Vatican Entombment*, painted by Cara-



vaggio himself, where the characteristics of intense lighting and dramatic action are outward and visible signs of the recklessness and daring of the artist, to which not only

follower of Caravaggio, whose works he copied, and by whom he was profoundly influenced? The answer is provided by the eighteenth-century biographer of Neapoli-



CHRIST AND THE WOMAN OF SAMARIA BY GIOVANNI BATTISTA CARACCILO

romanticizing biographers but police records attest.

One asks, then, what besides temperamental difference so modified the style of Battistello that he must always be regarded as an independent although enthusiastic

tan artists, Bernardo de Dominici, the chief source for the study of Caracciolo,<sup>4</sup> who informs us that this artist, already under the

<sup>4</sup> B. de Dominici, *Vite de' pittori, scultori, ed architetti napoletani* (Naples, 1743), vol. 11, pp. 273 ff.

spell of Caravaggio, made a visit to Rome, fired by the enthusiasm of his friend Giovanni Battista Manso, marchese di Villa, for Annibale Carracci and the decorations of the Farnese Palace.<sup>5</sup> There seems to be no reason to doubt the truth of this assertion, since it is precisely from the academic methods of the Carracci that Battistello could have acquired the proportioned forms and measured rhythms which characterize his work. Roberto Longhi<sup>6</sup> suggests that he may even have gone to Rome in order to orient himself in the technique of fresco painting, for during the twenties his services were solicited for numerous decorations in that medium, notably in the certosa of San Martino, where he executed two cycles of paintings. The first of these ornamented with scenes from the life of San Gennaro the ceiling and the wall lunettes of the chapel dedicated to that saint, and the second adorned the chapel of the Assumption with scenes from the life of the Virgin. In the latter—painted, according to Longhi, about 1630–1631—the figures in each section are reduced in number, the compositions have become more simple than in his earlier works, and the whole is marked with a classical spirit which dissociates Caracciolo entirely from the Caravaggisti.

An excellent cicerone, De Dominici refers accurately to these and other works that Battistello painted in Naples, locating his easel pictures in the various churches, carefully noting in which chapel they appear, and whether on the gospel or the epistle side. Concerning the life of the artist, however, we are provided with little reliable information, and practically no dates. He is said to have been the child of the secret marriage of a gentlewoman with a noble of the aristocratic Neapolitan family of the Caraccioli and to have learned to draw by copying the pictures which were in his own house. We are also told that he worked from the best prints, was supplied with good books, and in later life wrote poetry of most excellent style and devoted to reading the time that other artists spent in recreation. He died about 1636. Francesco Imparata and Fabrizio Santafede have been men-

tioned as his teachers, but it is generally agreed that the first impulse which directed the art of Caracciolo was provided in 1607 by the coming of Caravaggio to Naples. This influence, tempered later by contact with the Roman school, and still further modified by a basic personal feeling for balance, dignity, and poise, formed Caracciolo into an artist who, in Longhi's words, makes Manfredi seem a mere varnisher of pictures, Saraceni an invertebrate, Valentin a French classic, and Gentileschi a tailor de luxe.<sup>7</sup> MARGARETTA M. SALINGER.

#### FOUR DRAWINGS

Last summer, in London, at Christie's sale of the famous Henry Oppenheimer collection, the following drawings were purchased by the Museum:

Lot 112—Two Studies of Male Figures by Filippino Lippi<sup>1</sup>

Lot 120—Study for a Figure of Jael by Carlo Maratti<sup>2</sup>

Lot 364—Portrait of a Young Woman by Albrecht Dürer<sup>3</sup>

Lot 438—A Woman Seated on the Ground by Nicolas Lancret.<sup>4</sup>

They are to be seen this month in the Room of Recent Accessions.

The drawing of the two male figures by Filippino Lippi was formerly in the Heseltine collection and was exhibited in 1930 in the Burlington House exhibition of Italian art (no. 434). The figures are a young Florentine seated at a desk, reading a book, and a nude youth standing with his hands behind his back, evidently a study for a Saint Sebastian. The drawing, which is in a fine state of preservation, is in silverpoint heightened with white wash on pink prepared paper measuring 9<sup>11</sup>/<sub>16</sub> by 8<sup>1</sup>/<sub>2</sub> inches.

In its combination of refinement with strength this work by Filippino embodies the characteristic ideals of Florentine art toward the end of the quattrocento—the

<sup>7</sup> *Op. cit.*, p. 128.

<sup>1</sup> Acc. no. 36.101.1. Dick Fund.

<sup>2</sup> Acc. no. 36.101.2. Dick Fund. Mistakenly called Sisera in the sale catalogue.

<sup>3</sup> Acc. no. 36.101.3. Fletcher Fund. Collector's mark: Sir Joshua Reynolds.

<sup>4</sup> Acc. no. 36.101.4. Dick Fund.

<sup>5</sup> *Ibid.*, pp. 278 f.

<sup>6</sup> *L'Arte*, vol. XVIII (1915), p. 67.

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enthusiasm for the study of anatomy and the delight in depicting cultivated young aristocrats, the nice balance between the natural and the beautiful. In the Heseltine collection<sup>5</sup> the drawing was attributed to Domenico Ghirlandaio, but Berenson<sup>6</sup> had earlier published it as by Filippino and this

bastian is an almost exact repetition of Botticelli's famous painting of the same saint, finished in 1474 (now in the museum at Berlin). But it would be rash to assume that Botticelli and the youthful Filippino worked simultaneously from the model. Filippino has turned the saint's head down-



TWO MALE FIGURES BY FILIPPINO LIPPI

attribution is the one generally accepted.

Filippino must have made our drawing in the earliest years of his maturity, when he still worked with simplicity and comparative strength in the true quattrocento spirit. He was at this time under the spell of Botticelli's genius, and our drawing of Saint Se-

<sup>5</sup> *Original Drawings by Old Masters of the Italian School in the Collection of J. P. Heseltine* (London, 1913), no. 22.

<sup>6</sup> B. Berenson, *The Drawings of the Florentine Painters* (New York, 1903), vol. II, p. 73, no. 1349.

ward and in contrapposto, thus achieving a gentler, more meditative expression. The entire effect is mitigated—the arms less sharply bent, the muscles less harshly modeled, the very toes and knees less contorted. It requires an interval of a few years (a long time in that eager generation of Florentine painters) to account for the transition from Botticelli's Pollaiuolesque obsession with anatomy to the gracious, youthful spirit which marks his *Birth of Venus* and his Sistine frescoes and which is

so pleasingly reflected in our Filippino. The drawing must date from about 1480.

The bust portrait by Dürer of a young woman (illustrated on the cover)<sup>7</sup> is in black chalk on white paper measuring  $10\frac{1}{2}$  by  $6\frac{1}{2}$  inches, and there is a Dürer monogram (probably false) in the lower right corner. The drawing was once in the collection of Sir Joshua Reynolds. Dürer has here handled his chalk with exceptional ease and breadth. The hair and dress are drawn with the utmost simplicity; the form of the nose and the fugitive expression of the eyes and mouth also are captured by apparently simple means, revealing the artist's spontaneous, untrammelled vision and the certainty of his hand. The treatment is atmospheric—the contours teasingly lost and found again. Unquestionably something of the modeling of brow and nearer cheek has been lost through wear, but from the start it must have been intimated rather than affirmed, intimated with such genius that we know the contours as though by intuition. The subtleties of the face, with its psychological quarter tones, are terminated by the reassuring major chord of the hair, which smoothly follows the bulge of the forehead.

Among those who question Dürer's authorship of the drawing are such redoubtable authorities as Tietze<sup>8</sup> and Flechsig,<sup>9</sup> both of whom prefer to attribute it to Hans Baldung. But though the facial type is like Baldung's, a close comparison with drawings by Baldung reveals in them a devotion to the ornamental quality of line which is directly opposed to the expressionistic aim of our drawing. Panofsky also rejects Dürer, in favor of Jörg Breu the Elder or some other artist among the younger contemporaries under Dürer's influence. The works of some members of the younger generation of German artists do indeed afford isolated parallels, notably Breu's head of a girl dated 1510 (Berlin Kupferstichkabinett, no. 803), but clearly outlined noses and other alien

devices forbid such ascriptions for the Museum's drawing. Winkler<sup>10</sup> in his attribution to Dürer is after all on solid ground. He can point to numerous chalk drawings made by Dürer offering perfect stylistic parallels except for the fact that most of these are more emphatic. Among Dürer's chalk heads may be mentioned such indubitable examples as the portraits of his friends Wilibald Pirckheimer (Lippmann, no. 376) and Ulrich Varnbüler (Lippmann, no. 578) and the drawing of Margaret of Brandenburg (Lippmann, no. 868) with the artist's handwriting in the margin. There are many others too, for it is a curious fact that Dürer, whose work with the pen was as a rule closely and explicitly executed, became free and summary when he drew with crayons. The crayon drawings of his late years are carried the farthest, while those which are marked with the years 1503 to 1505 show him in his least formal vein. It is to this early period that our Portrait of a Young Woman should be assigned.

The third drawing, Carlo Maratti's Study for a Figure of Jael, is in red chalk heightened with white chalk on gray-blue paper measuring  $8\frac{7}{8}$  by  $10\frac{3}{4}$  inches. The execution is suave but sure, as might be expected from one of Italy's leading painters in the advanced baroque style. Jael is shown with the hammer in one hand, the tent pin in the other, apparently just after having killed Sisera.<sup>11</sup> Other drawings of the subject by Maratti are in the Kunstakademie, Düsseldorf (nos. 175, 176), and in the Berlin Kupferstichkabinett (no. 171). All four are apparently studies for Maratti's mosaics in the cupola of the second left chapel in Saint Peter's, Rome, where the four chief figures are Jael, Judith, Joshua, and Miriam the sister of Moses. These are reproduced in prints of 1705 by Hieronymus Ferroni.

Lancrer's typical drawing, A Woman Seated on the Ground, is in black chalk heightened with white chalk on greenish brown paper measuring  $5\frac{1}{2}$  by 7 inches. In the Salon of 1738 Lancrer exhibited paintings of the four seasons (cat. nos. 176-179) which had been ordered by Louis XV for the château de la Muette, near Paris. The

<sup>7</sup> F. Lippmann, *Zeichnungen von Albrecht Dürer*, vol. VI (edited by F. Winkler; Berlin, 1927), no. 738.

<sup>8</sup> H. Tietze and E. Tietze-Conrat, *Der junge Dürer* (Augsburg, 1928), pp. 128 f., no. A 141.

<sup>9</sup> E. Flechsig, *Albrecht Dürer* (Berlin, 1931), vol. II, p. 451.

<sup>10</sup> In Lippmann, *op. cit.*, vol. VI, no. 738.

<sup>11</sup> *Judges* 4:17-22.

paintings are now to be seen in the Louvre. The scene representing Autumn<sup>12</sup> shows an elegant group of vintagers spreading a picnic luncheon on the ground. At the left is a seated young woman dressed in a voluminous gown and reaching toward her plate. It is for this figure that the Museum's fourth drawing from the Oppenheimer sale is a study.

HARRY B. WEHLE.

this Museum. The chief characteristics of the ware are the pale buff clay (which sometimes turns reddish), the presence of a good deal of mica in the clay, hand-built technique, and incised instead of painted decorations. Its period can be gauged by the facts that examples have been found with geometric and early proto-Corinthian vases<sup>3</sup>; that they appear in graves at Syracuse<sup>4</sup> (founded 734



FIGS. 1, 2. MONOCHROME JUGS, GREEK, GEOMETRIC PERIOD

## TWO MONOCHROME GEOMETRIC VASES

In the Room of Recent Accessions this month are shown two little jugs of uncommon interest (figs. 1, 2).<sup>1</sup> They are, I believe, the two best extant examples of a rare class of Greek pottery<sup>2</sup> not hitherto represented in

<sup>12</sup> Illustrated in G. Wildenstein, *Lancet* (Paris, 1924), fig. 12.

<sup>1</sup> Acc. nos. 36.11.3.9. Fletcher Fund. H., respectively, 8<sup>9</sup>/<sub>16</sub> in. (21.7 cm.), 8<sup>5</sup>/<sub>16</sub> in. (20.7 cm.). One was acquired in England, the other in France, but they are said to have been found together in Attica.

<sup>2</sup> Cf. especially H. Dragendorff, *Thera* (Berlin,

1903), vol. II, p. 196; H. Thiersch in A. Furtwängler, *Aegina* (Munich, 1906), pp. 446 f.; K. F. Johansen, *Les Vases sicyoniens* (Paris and Copenhagen, 1923), p. 22; E. Pfuhl, *Malerei und Zeichnung der Griechen* (Munich, 1923), vol. I, pp. 82 f.; and the references there cited, to which add D. Burr, *Hesperia*, vol. II (1933), pp. 565 f., fig. 24 (fragments, etc., from the Athenian Agora).

<sup>3</sup> Johansen (*op. cit.*, p. 22, note 3) states that the ware has been found with Corinthian pottery at Megara Hyblaia. This may be accounted for by the fact that graves used more than once are numerous there (cf. H. G. G. Payne, *Necrocorinthia* [Oxford, 1931], p. 26, note 1). It would seem unlikely that the ware continued until the latter part of the seventh century.

<sup>4</sup> In the "necropoli del Fusco"; cf. Dragendorff, *op. cit.*, p. 196, note 144.



B.C.), Megara Hyblaia (founded 730-725), and Gela (founded 690)<sup>5</sup>; and that their decoration is throughout geometric in style. They should therefore belong to the eighth and early seventh centuries B.C.

Our examples are larger than the others known (or at least published), they have more elaborate handles (one is double, the other has a wavy band added), and they are more profusely decorated than most. Their technique is highly interesting. As their irregular contours suggest, they were not thrown on the wheel but built and roughly tooled by hand—hence the flat bottoms, the perpendicular marks on the necks, and the general lack of refinement. The necks were apparently rolled separately over a cylindrical object, to judge by the regularity of their inner contours. The decorations of bands of dots and curving lines were impressed while the clay was still fairly soft, evidently by means of a cylinder; for the width of the bands is exactly the same throughout. Only the straight lines (see fig. 2) were incised free hand.

The ware seems to have had a remarkable history. Though crude compared with the contemporary wheel-made, painted ware, it was apparently in demand over an extended area. Examples have been found in the Islands (Thera, Aigina), in the Peloponnese (Argive Heraion, Tiryns), in Attica (Kerameikos, Agora, Anavyso, Eleusis, Menidi), in Boeotia, in Thessaly,<sup>6</sup> in Sicily, and perhaps in Egypt.<sup>7</sup> But though geographically the distribution is extensive, the supply seems to have been limited, to judge at least from the comparatively small number of extant examples.

To the question of what locality produced this ware and exported it far and wide, it is not yet possible to give an answer. Argos and Sikyon have been mentioned, principally because the shape resembles somewhat Argive and proto-Corinthian jugs, because in the Argive Heraion were found

fragments of a large seventh-century vase with a not dissimilar incised ornament on the rim, and because proto-Corinthian vases also have a wide distribution in Greece and Sicily. But such evidence would seem insufficient for a definite assignment. Boeotia can perhaps also put in a claim, not only because it is one of the provenances where a number of examples have been found,<sup>8</sup> but because early Boeotian jugs present some similar features<sup>9</sup> and incised decorations are freely used in the early Boeotian vases with reliefs.<sup>10</sup> And now that the best of the known examples are said to have been found near Athens, Attica may also come into consideration.

But these are merely vague possibilities. In the present state of our knowledge it is better to say that the home of this interesting monochrome, hand-built ware is as yet undiscovered than to confuse the issue by definite statements.

GISELA M. A. RICHTER.

#### AN EXHIBITION OF DRAWINGS FROM RED-FIGURED VASES

Athenian red-figured vases have a many-sided appeal in their eminently satisfying shapes, the lovely composition of their designs, their exquisite precision of line, and the interesting stories they picture. The artist and the draughtsman are perhaps among those most susceptible to this attraction, and the copyist of the vase paintings themselves certainly falls under their spell. Copies of works of art invariably lack something which the originals possess, but in the case of these vases the beauty of the originals inspires effort toward the achievement of that accuracy which is limited only by the nature of the copyist's media.

The recent publication of the catalogue *Red-figured Athenian Vases in The Metro-*

<sup>5</sup> Besides the published ones, there are several small examples, said to be from Boeotia, in the British Museum.

<sup>6</sup> Cf. L. Couve, *Bulletin de correspondance hellénique*, vol. xxi (1897), pp. 444 ff., figs. 1-3, and the oinochoe signed by Gamedes in the Louvre, J. C. Hoppin, *A Handbook of Greek Black-figured Vases* (Paris, 1924), pp. 18 f.

<sup>10</sup> A. de Ridder, *Bulletin de correspondance hellénique*, vol. xxii (1898), pp. 439 ff.

<sup>5</sup> These dates are based on Eusebius and Thucydides.

<sup>6</sup> An example found by the French at Pherae (Velestino) is in the Museum at Volo.

<sup>7</sup> M. C. C. Edgar, *Greek Vases (Catalogue général . . . du Musée du Caire)* (Cairo, 1911), p. 78, no. 26339: "bought Alexandria, 1888"; therefore not necessarily found in Egypt.

*politan Museum of Art* has been made the occasion for an exhibition, from January 24 through February 7 in Gallery E 15, of about three fourths of the drawings reproduced in the book. The showing in the same gallery of a number of the vases will make it possible to compare drawings with their originals and to understand some of the difficulties encountered by the copyist.

It will be seen that the comparatively flat

sible for accurately reproducing the design on paper. The copyist keeps a high-powered magnifying glass in very frequent use and thereby often discovers traces of decoration not otherwise visible—particularly black lines lost from reserve portions (for example, on kylix no. 39) and inscriptions lost from the black background (on oinochoe no. 159). In each case all vestige of the original glaze or pigment may have disappeared, leaving



GANYMEDE FROM THE OINOCHOE NUMBER 65, BY THE PAN PAINTER, ABOUT 470-460 B. C.

surface of a kylix or the cylindrical surface of a lekythos presents but little difficulty of development. This is also true of the conical surface of a calyx krater. The spherical or ovoid surface of an oinochoe or a hydria, however, offers a more complex problem, particularly if there are interrelated figures in the design, for vertical distances must remain constant, while the flattening of the surface demands a widening of the spaces between the heads and between the feet. A good example of this type may be seen in the drawing for vase number 71.

To the geometrical problem just described must be added what may be called the visual problem. The surfaces of many vases are so badly worn away that great care must be used in gathering every bit of evidence pos-

sible for accurately reproducing the design on paper.

only the slightest discoloration or change of surface texture. In the matter of the copyist's technique much might be said as to the methods used and the actual processes followed. For the present it is perhaps enough to explain the different color gradations from white to black. In the drawings white is used in the very few instances where it occurs on the vases, also for incised circles such as appear on wheels and shields. Light gray is used for reserve portions, and a slightly darker gray to represent the thinned glaze so freely employed by the ancient artist. A still darker gray represents the opaque red pigment which was used on background and reserve areas for inscriptions, cords and wreaths, rocks and plants, and many other things.

Solid black is used for the background of the designs. In the case of fragmentary vases conventions have been adopted for the rendering of missing areas of both background and reserve portions. These may readily be seen on the drawings.

It is very difficult to achieve consistency in intensity and use of the various shades of gray, but it is hoped that it will be found possible in general to determine from a drawing the nature of each line and surface of the original design.

LINDSLEY F. HALL.

### THREE PERSIAN MINIATURES OF THE XIV CENTURY

The Museum's collection of Islamic paintings has been increased recently by the acquisition of three Persian miniatures of the Mongol school.<sup>1</sup> These miniatures seem to belong to the same manuscript as the two leaves in the H. O. Havemeyer collection (on exhibition in Gallery E 14). They come from a large copy of Firdausi's *Shah-nama*, or "Book of Kings," a great epic poem relating various episodes in the history of Iran and ingeniously combining legends and actual occurrences.

The most popular subjects with illustrators of the Mongol period were battle scenes expressing the heroic spirit shown by the Iranians in conflict with their traditional enemies, the Turanians. One of our miniatures (fig. 1) represents such an encounter. The warriors on both sides wear Mongol armor and helmets and fight with Mongol weapons—the kings, Gushtasp and Arjasp, with bows and arrows and their followers with spears. The fury of the battle has been depicted by the Persian painter with the dramatic realism characteristic of the Mongol school, but the mountainous landscape in the background is rendered in the schematic manner traditional in Iranian art.

The second miniature illustrates a scene from the story of the paladins who accompanied Shah Kai Khusrau to the end of his journey in the mountains and who, after the king's disappearance, lay down to sleep and

perished in a snowstorm. Although the *Shah-nama* mentions the names of five paladins, our miniature represents only four, three of whom recline as the fourth, seated, laments the departed Kai Khusrau. In spite of its simplicity, the composition is highly effective and is typical of the narrative style of the Mongol period. The warriors occupy the foreground. Behind them are the mountains, and beyond appear their horses and standards—the latter carried into the upper margin of the page.

The third miniature (fig. 2) depicts an episode in the history of the relations between Iran and Rum (the Eastern Roman Empire). According to the *Shah-nama*, Caesar promised his daughter in marriage to the Iranian shah Khusrau Parviz as a condition in the proposed alliance between the two countries but later repented of his offer. Hoping to deceive the Iranian envoys, Caesar ordered an automaton built in the form of a woman, "modest, fair, and seated in trailing raiment on a goodly throne with handmaids on both sides of her." Our miniature represents the moment at which Kharad, son of Barzin, exposed the trick by recognizing that the seated figure was not a human being. The ladies of the court surrounding the "princess" are clad in richly brocaded gowns and wear their hair arranged in two long pigtailed after the Mongol fashion. At the left we see two rows of women, who, for the sake of the composition, have been made to vary in height, those in the back row being taller than those in the front. It is an outstanding characteristic of Iranian art to disregard perspective and to follow purely decorative principles based on geometric design and pattern.

The Mongol period of Persian painting, which began towards the end of the thirteenth century and lasted through the fourteenth century, is one of the most interesting of Persian art. The rulers of that era were the Mongol Il-khans, who introduced Chinese art into the Near East and so influenced to a great extent the evolution of Islamic art. Persian artists learned from Chinese paintings how to render landscapes and animals more realistically and even imitated the monochrome ink technique of China.

<sup>1</sup> Acc. nos. 36.113.1-3. Rogers Fund. Shown this month in the Room of Recent Accessions.

Two styles were developed by the painters working at the courts of Tabriz, Maragha, and Sultanieh—one based on earlier Iranian traditions, the other strongly influenced by Chinese art.<sup>2</sup> The style represented by our three new miniatures may be regarded as transitional between the two. Several large manuscripts and separate pages in this

## THE LECTURE PROGRAM FEBRUARY–MAY

The second part of the *Lecture Program* for the current season will be issued this month. In it are listed in detail the gallery talks and lectures for the next four months. A brief summary of the contents follows.



FIG. 1. BATTLE SCENE. PERSIAN, MONGOL SCHOOL, XIV CENTURY



FIG. 2. KHARRAD RECOGNIZING THE "PRINCESS" AS AN AUTOMATON  
PERSIAN, MONGOL SCHOOL, XIV CENTURY

style are preserved in libraries and private collections, the best-known being the manuscript of the *Shah-nama* of 1330 in the museum of the Top-Kapu Palace at Istanbul. The group is characterized by scenes painted on a red or tan background in a bold, sketchy manner and in colors limited to blue, bright red, orange yellow, olive or emerald green, purple manganese, and gold.

M. S. DIMAND.

<sup>2</sup> Both styles are represented in Gallery E 14.

For Members of the Museum five series of gallery talks are announced. Taking as his title *Egypt: Four Thousand Years of a National Art*, Mr. Taggart will discuss the sculpture, the painting, and the decorative arts of ancient Egypt, and will close the series of ten talks with a consideration of the idiom of Egyptian art. Miss Bradish will give four talks on the development of lace, the same number on American furniture periods, and, with the co-operation of Miss Duncan, will analyze four distinctive types

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of ceramics, Miss Freeman will offer six talks on mediaeval iconography, based upon scenes from the life of the Virgin, and Mr. Busselle six on French rococo furniture.

A new group of talks, ranging from stories of legendary or historic events to descriptions of the processes used in some of the arts, will be given at four o'clock on Mondays for the children of Members.

Free gallery talks and lectures are, as heretofore, offered to the public on Tuesdays, Wednesdays, Thursdays, Saturdays, and Sundays. In the four o'clock lectures given on Saturdays and Sundays during February and March, the following speakers appear on our program for the first time: Holger Cahill, Julius Held, Karl L. H. Lehmann-Hartleben, Paul Romanoff, Lawrence Saint, and A. P. A. Vorenkamp. Miss Abbot's course of lectures, *Outline of the History of Painting in Germany, England, and France*, scheduled for Saturday mornings at eleven, has not before been listed among the lectures open to the public; it will undoubtedly receive the welcome accorded her earlier series. In the twenty-eight lectures given in related courses in 1936 the average attendance was 321.

Other new courses are *Renaissance Metalwork Design*, by Mr. Busselle; *Arts of the Orient*, by Miss Duncan; *The Development of Greek Art*, by Mr. Shaw; and a series entitled *Life in Ancient Times*, by Mr. Taggart and Mr. Shaw. This is divided into two parts—seven talks on *The Daily Life of the Egyptians* and eight on *Life in Greece and Rome*. Although open to the public, this course is planned primarily for teachers who wish to familiarize themselves with the collections as an aid to classroom work.

Two special lectures will be given at four o'clock on May 19 and 26 by Dr. Georg Steindorff of the University of Leipzig, who will speak on *The Art and Culture of Prehistoric Egypt* and *The Egyptian Cult of the Dead*.

Columbia University, in co-operation with the Museum, again offers the Mathews Lectures on Gothic Architecture at four o'clock on Wednesdays. This year the course of ten lectures will be given by Leopold Arnaud, Acting Dean of the School of Architecture, Columbia University, on the

topic *An International Style: Gothic Architecture*.

A Survey of the Collections, the series of gallery talks given at two o'clock on Saturdays with a repetition at the same hour on Sundays, will be continued, important developments in the fields of painting and the decorative arts being the theme for the next four months. As is the custom, gallery talks on special subjects will be given at two o'clock on Saturdays. Other continuing series are *The Art of Italy* and *An Introduction to the Language of Painting*, as well as the five groups of talks offered once a month through the season. The General Tours of the Collections, consisting of surveys of various sections of the Museum given in rotation, will also be continued.

The list of talks offered for the pupils of the elementary schools has been enlarged. During the six months of the past year in which such talks were given the attendance was 7,397. The teachers have been most helpful in suggesting additional topics through which the illustrative material to be found in the Museum can be co-ordinated with classroom studies.

For teachers of the public schools there are two courses beginning in February; as they are open to the public, they have already been mentioned. Miss Abbot's lectures on the history of painting carry credit for those who pass the examinations held at the colleges. For the series *Life in Ancient Times* no credit is offered. Two courses, *The Middle Ages and the Renaissance* and *Craftsmen of the East and West*, are continued from the first half year.

Copies of the *Lecture Program, Part II*, will be mailed on request.

HUGER ELLIOTT.

## STUDY HOURS ON COLOR AND DESIGN

Continuing the series of Study Hours on Color and Design, which have scored an attendance of close to six thousand so far this season, a group of eight courses will be offered for the period February through May: five public courses on Tuesdays, Thursdays, and Sundays, one course on Fridays for teachers in the public schools of the City of New



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York, and two on Mondays and Fridays for Members of the Museum.

The Sunday course will again consist of lectures by members of the Museum staff supplemented by illustrated talks given by outside specialists. Among these are listed Dr. M. F. Agha, art director of The Condé Nast Publications; Gordon Aymar, art director of The Blackman Company; Heyworth Campbell, advertising designer; Ethel Lewis, interior designer; George Welp, art director of International Printing Ink Corporation; Claggett Wilson, scenic designer and mural painter.

Two courses for the public on Tuesdays, and two for Members on Mondays and Fridays, will consist of eight and six lectures and gallery talks, respectively, devoted to a general study of design or color and followed by series of four lectures each, on special subjects such as Color in Near Eastern Art, Design in Dress, and Color in Floral Forms.

A course of two similar short series on applied design and color, on Thursdays at three o'clock, will consider Decorative Treatments in Furniture and Color in Decorative Backgrounds. This arrangement of lectures in independent but related groups has the advantage that Museum visitors unable to devote one hour per week for the whole sixteen-week term may nevertheless attend a rounded series requiring only four, six, or eight hours.

As in the early part of the season, there will also be a number of public gallery talks at the Museum's Neighborhood Circulating Exhibitions, which will be shown in the early months of 1937, among other places, in Greenwich Village, on Washington Heights, on the Lower East Side, and at St. George, Staten Island. These talks are separately noticed in the Museum's *Calendar*.

RICHARD F. BACH.

## NOTES

**THE ELECTION OF TWO TRUSTEES.** At the meeting of the Board of Trustees held December 21, 1936, Samuel H. Kress and Thomas W. Lamont were elected Trustees in the classes of 1943 and 1942 respectively.

**THE CORPORATION MEETING.** At the annual meeting of the Corporation of The Metropolitan Museum of Art, to be held in the Board Room of the Museum on Monday afternoon, January 18, at half past four o'clock, the program will be as follows. The report of the Trustees on the transactions of the year 1936 will be presented by the President, George Blumenthal, a report of the activities of the staff for 1936 will be given by the Director, Herbert E. Winlock, and an address will be made by Royal Cortissoz.

**MEMBERSHIP.** At the meeting of the Board of Trustees, held December 21, 1936, the following persons, having qualified, were elected in their respective classes: FELLOWS IN PERPETUITY, Thomas W. Lamont and Christian A. Zabriskie; FELLOW FOR LIFE, Frazier Jelke; FELLOWSHIP MEMBER, Mrs.

Frederick W. Hilles; SUSTAINING MEMBERS, Mrs. Frederic E. Camp, Miss Edith Haas, Arthur A. Houghton, Jr., Mrs. Samuel C. Register, Mrs. William T. White. ANNUAL MEMBERS were elected to the number of 67.

**THE STAFF.** On January 1, 1937, Theodore Y. Hobby, Keeper of the Benjamin Altman Collection and Assistant Curator of the Department of Far Eastern Art, was appointed Associate Curator of the department. He will continue as Keeper of the Altman Collection. Frances Little, Assistant Curator in the Department of Renaissance and Modern Art, was made Associate Curator of that department; she remains in charge of the Textile Study Room.

Paul S. Harris and William H. Forsyth, Assistants in the Department of Mediaeval Art, were made Assistant Curators of the department. Marshall B. Davidson, Assistant in the Department of the American Wing, was made Assistant Curator of the department. Randolph Bullock, Assistant in the Department of Arms and Armor, became Assistant Curator of the department.

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A SPECIAL LECTURE. We take pleasure in announcing that on Thursday, January 28, in Classroom A at four o'clock, Bert Hodge Hill will give a lecture on Recent Investigations on the Acropolis. The public is cordially invited. Mr. Hill, one of the leading classical archaeologists, needs no introduction—his brilliant work as Director of the American School of Classical Studies at Athens from 1906 to 1926 and as Director of the University Museum's expedition to Cyprus have made his achievements well known.

PUBLICATION NOTE. The catalogue<sup>1</sup> prepared for the Museum's current exhibition of paintings by John Singleton Copley presents an interesting picture of the career of an artist who has long been recognized in America as the outstanding portrait painter of the colonies in the decades before the Revolution but whose remarkable success among the painters of the British school is less well known in this country. An account of Copley's life and of the development of his talents as shown in the forty-eight paintings in the exhibition forms the introduction to the catalogue. Illustrations of all the paintings in the exhibition, accompanied by notes on the personages represented, and a list of lenders are also included.

A PORTRAIT BY SAMUEL L. WALDO. The Museum has received as a bequest from Mrs. Thomas Hastings a fine portrait of her husband's grandfather, Henry La Tourette de Groot, by Samuel L. Waldo.<sup>2</sup> The de Groots were a New York colonial family of Dutch ancestry. Henry, born in 1780, the son of the Revolutionary Lieutenant William de Groot and Anne La Tourette, was a prosperous New York importer whose business with England took him and his family to London in 1831, where they lived until his death in 1835. He is buried in St. Mary-lebone Church. After his death Mrs. de

Groot returned to New York with her three children. Subsequently her daughter Fanny married Dr. Thomas S. Hastings, President of Union Theological Seminary, and their son Thomas was the noted New York architect. The painting is a pleasing half-length portrait of an alert man with lean face and dark hair and eyes.  
J. L. A.

A GIFT OF AN EIGHTEENTH-CENTURY GLASS PRINT. A fine example of what are usually known as glass prints, or glass pictures, has been presented to the Museum by Miss Adelaide Milton de Groot in memory of her grandfather, Henry La Tourette de Groot, and is shown this month in the Room of Recent Accessions.

These glass prints were usually mezzotints and were very popular during the period when mezzotints were fashionable, from the end of the seventeenth through the early years of the nineteenth century. The process by which they were treated produced an attractive type of color print. After being soaked in water for about four hours, the print was placed on a cloth to dry off excess moisture and was then laid carefully face down on a piece of glass, cut to the same size, which had been spread with Venice turpentine. When the print was fixed to the glass, its back was usually dampened again (though there were slight variations possible in the process and materials used) and the paper gently rubbed off until only the ink of the engraving was left on the glass. The skeleton print was then painted from the back, so that from the front a picture of pleasantly luminous color was to be seen, with all the rich warmth of the mezzotint on top.

The glass print given to the Museum by Miss de Groot was engraved by John Simon (1675-1751), a French refugee who settled in England, where he became one of the most successful of the mezzotint engravers of the first half of the eighteenth century. Although the print is inscribed *J. Simon invent.*, several catalogues attribute the original design to Amigoni, a popular Italian painter who went to England in 1729. Its subject is The Element of Air, one of a set of the four elements. It represents a young woman in one of the elegant but imaginary pastoral

<sup>1</sup> *An Exhibition of Paintings by John Singleton Copley in Commemoration of the Two-hundredth Anniversary of His Birth, Held in The Metropolitan Museum of Art, New York, December 22, 1936, to February 14, 1937.* 8vo. viii, 12 pp., 48 ill. Bound in paper. Price 75 cents.

<sup>2</sup> Acc. no. 36.114. Panel: h. 32<sup>15</sup>/<sub>16</sub> in., w. 25<sup>5</sup>/<sub>8</sub> in. Shown this month in the Room of Recent Accessions.

costumes of the period, holding a falcon on her finger. In the background a hawking scene is rather dimly visible. The oval picture in warm reds and browns, set in an engraved frame of green, is an agreeably colorful memento of the lighter side of a serious period.

A. H. N.

RECENTLY ACQUIRED GREEK TERRACOTTAS. To the Mycenaean statuettes described in the BULLETIN for March, 1936, is now added a miniature lady with disk body and pinched-up face.<sup>1</sup> These bizarre and yet curiously lifelike figures are the familiar tomb furniture of the Third Late Helladic period, representing the Greek mainland culture of the fourteenth to the twelfth century B.C. Associated with them, and painted like them with stripes of reddish or blackish glaze, are found small animals. A particularly fine specimen, an ox with long horns (fig. 1),<sup>2</sup> now joins our group of Late Helladic statuettes and brings to it a new type.

A primitive goddess<sup>3</sup> has a flattened body, an echo in terracotta of the boardlike cult figures which adorned the sanctuaries of the geometric period. She wears the polos—a headdress of deities or of the heroized dead—with a great spiral in front; the face is a pinched-up beak, the arms are stumps. The hair and eyes, the necklace with large pendant, and the patterns on dress and polos are painted in blackish glaze. The type belongs to the Boeotian repertory of the eighth to seventh century, though it persisted, through its sacredness and the conservatism of the common people, until the fifth. It is in its way dignified and imposing, and this is brought out by the quality and good preservation of our example. The headdress has earned for these statuettes the nickname of *pappades*, “priests,” in modern Greece.

<sup>1</sup> Acc. no. 36.11.7. Fletcher Fund. H. 2<sup>9</sup>/<sub>16</sub> in. (6.5 cm.). The objects here described are shown this month in the Room of Recent Accessions.

<sup>2</sup> Acc. no. 36.11.6. Fletcher Fund. H. 3<sup>1</sup>/<sub>4</sub> in. (8.2 cm.). For similar animal and statuette found together in a grave, cf. A. J. B. Wace, *The Chamber Tombs of Mycenae* (*Archaeologia*, vol. LXXXII) (Oxford, 1932), pls. xxiii, xlvii.

<sup>3</sup> Acc. no. 36.11.5. Fletcher Fund. H. 6<sup>5</sup>/<sub>8</sub> in. (16.8 cm.). Cf. F. Winter, *Die Typen der figürlichen Terrakotten* (Berlin and Stuttgart, 1903), part I, p. 4, 1.

A fourth statuette (fig. 2)<sup>4</sup> represents a woman seated on a stool; her dough is before her on a stand, and she is intent upon shaping it into long, pointed loaves which



FIG. 1. TERRACOTTA STATUETTE OF AN OX, LATE HELLADIC PERIOD

she ornaments with transverse cuts. The woman's head and face are molded, the rest being built up by the “snow man” method. The color is tempera over white slip; red and blue on the headband, blue on the neck-



FIG. 2. WOMAN SHAPING LOAVES. TERRACOTTA STATUETTE, V CENTURY B. C.

lace; red on the stool; the stand has a red top and a red ring round the base; the loaves are striped red. Genre groups and figures of

<sup>4</sup> Acc. no. 36.11.4. Fletcher Fund. H. 4<sup>1</sup>/<sub>8</sub> in. (10.5 cm.). Cf. Winter, *op. cit.*, p. 35.

this style are found in sixth- and fifth-century Boeotian tombs (our figure is early fifth), where they were placed presumably as servants of the dead. They show persons engaged in useful tasks—women kneading dough in unison, to flute music; a barber cutting his client's hair; a baker at his oven. They are rude little creations as compared

Mrs. H. Lyman Hooker. It illustrates, in complete contrast to the present-day simplicity of line and economy of material, all the elegance and elaboration that characterized fashionable dress of its day. The dress appears to consist of a long, fitted basque with an overskirt drawn to the back and falling away into an impressive train. In



A WEDDING DRESS OF 1880

with some of the exquisite molded work of the period; but there is something at once earnest and merry about the small figures bending to their tasks. C. A.

A WEDDING DRESS OF 1880. One of the stately and formal wedding dresses that made of dressmaking an intricate art has recently been added to the Museum's collection.<sup>1</sup> It was worn by Clara Popham Redner upon her marriage to C. Fred Richards in Philadelphia on December 1, 1880, and has now been presented by her daughter,

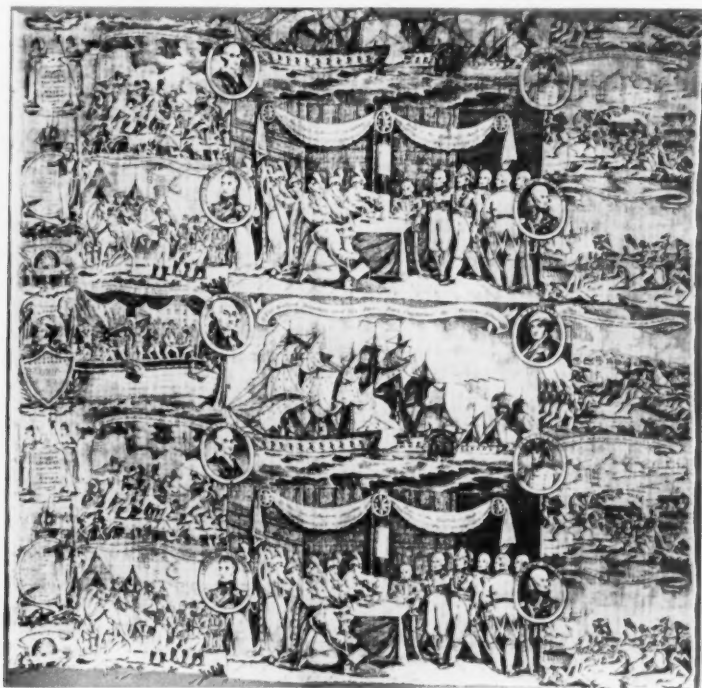
<sup>1</sup> Acc. no. 36.117A. Shown this month in the Room of Recent Accessions.

reality the basque is the upper part of a "princess" dress of plain satin finished at the foot with three rows of pleats and extending at the back into the train. At the hip line is superimposed an overskirt of figured satin, cut at the front to show the pleats and drawn in folds to the back to form an overtrain. Deep bands of pearl trimming completely edge this overdress and are also used to finish the simulated basque and to form the sleeves. Multitudes of tiny bows further decorate the bodice and outline the pointed back. Accompanying the dress are slippers of white satin and short white kid gloves. F. L.

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A COMMEMORATIVE COTTON PRINT. A panel of printed cotton<sup>1</sup> of unusual design is shown this month among the recent accessions. Although the fabric was probably printed either in France or in England its interest remains exclusively—and quite militantly—American. With somewhat more concern for the possible effects of propaganda

principals—an episode that went far to warm national pride during the Federal period. Medallion portraits of Washington, Lafayette, Franklin, Decatur, Bainbridge, and Jackson separate the central motives from flanking depictions of events no less precious to patriotic enthusiasms. "The Gallant Attack and Storming of Stony



A HISTORIC COTTON PRINT, FRENCH OR ENGLISH, ABOUT 1815

than for the merits of design, no less than eighteen separate elements have been incorporated in the pattern (see illustration), each depicting or symbolizing a patriotic subject and each appropriately inscribed.

Dating from the second decade of the nineteenth century, the panel features in its central section two scenes representing "The Gallant Decature [*sic*] and his Brave Tars Capturing the Algerine Admiral" and the consequent peace negotiations, with the now obsequious Barbary corsairs strewing reparative bags of gold at the feet of the American

<sup>1</sup> Acc. no. 36.85. Rogers Fund. W. 25 in., l. 23½ in.

Point," the "Surrender of Gen. Burgoyne's Army at Saratoga," and "The spirited Inhabitants of Boston throwing three Ship loads of Tea Overboard" recall memorable occasions of the Revolution. From the War of 1812 are pictured the retreats of the British from Plattsburg and Baltimore and Jackson's defense of New Orleans. The bordering section shows various symbolic representations of Liberty and Justice (an adaptation, reversed, of the arms of New York State), Equality, Industry, and other virtues and privileges which the new republic freshly appreciated after the restraints and ambiguous circumstances of the war.



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

While few other prints of the period can boast such a profusion of souvenirs, the textile manufacturers of Europe had long encouraged their American market by picturing on their wares subjects of New World interest. Probably the best known of these materials from France and England are found in bed furniture, window hangings, and upholstery such as have been used in Gallery M 9 of the American Wing. So emphatic an appeal to American pride as

the present piece displays may well have sprung from the reasonable fear that American industries, stimulated by the blockades and embargoes of the war, were becoming a serious competitive menace. Apparently devised from a variety of unidentified contemporary prints, it constitutes a rare and entertaining commentary on the national scene at the dawn of the Era of Good Feeling.

M. B. D.

## LIST OF ACCESSIONS AND LOANS BY DEPARTMENTS

NOVEMBER 1 TO DECEMBER 1, 1936

### FAR EASTERN

Books, Japanese, *Gift of Howard Mansfield* (103).  
Ceramics, Japanese, *Gift of Howard Mansfield* (173).  
Costumes, Japanese, *Gift of Howard Mansfield* (4).  
Costume Accessories, Japanese, *Gift of Howard Mansfield* (5).  
Metalwork, Japanese, *Gift of Howard Mansfield* (22).  
Print, Japanese, *Gift of Howard Mansfield* (1).  
Sculpture, Chinese, *Loan of an anonymous lender* (13).  
Textiles, Japanese, *Gift of Howard Mansfield* (6).

### MEDIAEVAL

Metalwork, Spanish, *Purchase* (1).

### RENAISSANCE AND MODERN

Costumes, English, *Purchases* (2).  
Costume Accessory, American, *Gift of Miss Edith Wetmore* (1).  
Laces, Flemish, French, Italian, *Gift of Mrs. Mary Ann Blumenthal (Mrs. George Blumenthal)* (74).  
Medals, American, *Gift of The Society of Medalists* (2).

### AMERICAN WING

Glass, *Purchases* (2).  
Metalwork, *Gift of Miss Elsie Spencer* (1).  
Textile, *Gift of Mrs. Henry Stockwell Gibson* (1).  
Woodwork, *Purchase* (1).

### PAINTINGS

Miniature, American, *Gift of Mrs. E. W. Hulse* (1).  
Paintings, American, Italian, *Loan of Arthur W. Clement* (1); *Purchase* (1).

### ARMS AND ARMOR

Japanese, *Gift of Howard Mansfield* (488).

### PRINTS

*Gifts of an anonymous donor* (1), *Archer M. Huntington* (2), *Dr. Erica Tietze* (1), *The United Feature Syndicate* (180).

### THE LIBRARY

Books, *Gifts of A. S. Arnold* (2), *Archibald H. Corble* (1), *The Legation of the Dominican Republic* (1), *Dr. Walter Friedlaender* (1), *Sadakichi Hartmann* (1), *Henry W. Kent* (55), *Dr. Alexander Pogo* (1).  
Photographs, *Gifts of Murray Adams-Acton* (1), *Charles H. Flood* (2), *Paolino Mingazzini* (4), *Charles U. Powell* (2).  
Extension Division, Books, *Ward Cheney* (3).

### MUSEUM FILES

Memorabilia, *Gift of Henry W. Kent* (3).

## MUSEUM EVENTS<sup>1</sup>

JANUARY 18 THROUGH FEBRUARY 14, 1937

CONCERTS AND MOTION PICTURES

LECTURES AND TALKS

### FOR MEMBERS

JANUARY	18	11 a.m.	Architecture: Classical and Renaissance, 11. Mr. Shaw	Classroom D
		2 p.m.	Considerations on Painting, 3. Miss Abbot	Galleries
		3 p.m.	Design in Pottery, Miss Cornell	Classroom K
	22	11 a.m.	Design in Rugs and Decorative Fabrics, Miss Cornell	Classroom K
		12 m.	The Changing East, 9. Miss Duncan	Classroom A
	25	11 a.m.	Architecture: Classical and Renaissance, 12. Mr. Shaw	Classroom D
		2 p.m.	Considerations on Painting, 4. Miss Abbot	Galleries
		3 p.m.	Design in Glass, Miss Cornell	Classroom K
	29	11 a.m.	Design in Rugs and Furniture, Miss Cornell	Classroom K
		12 m.	The Changing East, 10. Miss Duncan	Classroom A
FEBRUARY	1	11 a.m.	Egypt: Four Thousand Years of a National Art, 1. Mr. Taggart	Classroom A
		2 p.m.	Lace, 1. Miss Bradish	Galleries
		4 p.m.	Cretan Bull Fights (Talk for Children of Members), Mr. Shaw	Galleries
	5	11 a.m.	Elements of Color, Miss Cornell	Classroom K
		12 m.	French Rococo Furniture, 1. Mr. Busselle	Galleries
	8	11 a.m.	Egypt: Four Thousand Years of a National Art, 2. Mr. Taggart	Classroom A
		2 p.m.	Lace, 2. Miss Bradish	Galleries
		3 p.m.	The Weaver's Use of Color, Miss Cornell	Classroom K
		4 p.m.	Stories Told in Pictures (Talk for Children of Members), Mrs. Fansler	Galleries

### FOR THE PUBLIC

JANUARY	19	11 a.m.	The Egyptian Collection (General Tour)	Galleries
		11 a.m.	Design in Embroidered Fabrics, Miss Cornell	Classroom K
		2 p.m.	The Artist and Society, 7. Mrs. Fansler	Galleries
		2:30 p.m.	Motion Pictures	Lecture Hall
		3 p.m.	The Painter's Use of Color, III. Miss Cornell	Classroom K
		4 p.m.	Mediaeval Art: Duccio and Siennese Painting, XIII-XIV Century (Columbia Lecture), Millard Meiss	Lecture Hall
	20	11 a.m.	The Collection of Roman Art (General Tour)	Galleries
		11 a.m.	Types of Painting, 4. Mrs. Fansler	Galleries
		4 p.m.	Introduction to the Language of Painting, 6. Mrs. Fansler	Galleries
				Classroom A

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Entrance Hall.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## JANUARY

21	11 a.m.	The Art of Egypt, 4. Mr. Taggart	Galleries
	11 a.m.	The Art of Italy, 14. Miss Abbot	Classroom A
	2 p.m.	The Mediaeval Collection (General Tour)	Galleries
	3 p.m.	Color in Dress, I. Miss Cornell	Classroom K
23	11 a.m.	Painting in the Netherlands and Spain, 14. Miss Abbot	Lecture Hall
	2 p.m.	Bobbin Lace. Miss Bradish	Galleries
	2 p.m.	Oriental Sculpture in Wood (Survey of Collections). Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Classical and Allegorical Themes in the Work of Titian. Miss Abbot	Lecture Hall
	8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
24	2 p.m.	Oriental Sculpture in Wood (Survey of Collections). Miss Duncan	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Design in Painting. Miss Cornell	Classroom K
	4 p.m.	What Do We Know about the Ancient Egyptians? William F. Edgerton	Lecture Hall
26	11 a.m.	European Decorative Arts (General Tour)	Galleries
	11 a.m.	Design in Printed Fabrics. Miss Cornell	Classroom K
	2 p.m.	The Artist and Society, 8. Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	The Painter's Use of Color, IV. Miss Cornell	Classroom K
27	11 a.m.	The Collection of Paintings (General Tour)	Galleries
	4 p.m.	Introduction to the Language of Painting, 7. Mrs. Fansler	Classroom A
28	11 a.m.	The Art of Italy, 15. Miss Freeman	Classroom A
	2 p.m.	The Oriental Collection: the Near East (General Tour)	Galleries
	3 p.m.	Color in Dress, II. Miss Cornell	Classroom K
	4 p.m.	Recent Investigations on the Acropolis. Bert Hodge Hill	Classroom A
30	2 p.m.	Degas. Mrs. Fansler	Galleries
	2 p.m.	Modern Sculpture (Survey of Collections). Mr. Taggart	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Porcelains of the Ming Dynasty. Charles Fabens Kelley	Lecture Hall
	8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
31	2 p.m.	Modern Sculpture (Survey of Collections). Mr. Taggart	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Design in Mural Decoration (Gillender Lecture). Hildreth Meière	Classroom K
	4 p.m.	Attic Grave Monuments. Clarence H. Young	Lecture Hall

## FEBRUARY

2	11 a.m.	The American Wing (General Tour)	Galleries
	11 a.m.	Elements of Color: Color Facts. Miss Cornell	Classroom K
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Elements of Design: Introduction. Miss Cornell	Classroom K
	4 p.m.	The Arts of the Orient, 1. Miss Duncan	Classroom D
3	11 a.m.	The Egyptian Collection (General Tour)	Galleries
	2 p.m.	Tapestries, 5. Miss Freeman	Galleries
	4 p.m.	Introduction to the Language of Painting, 8. Mrs. Fansler	Classroom A
	4 p.m.	The Gothic Style (Mathews Lecture). Leopold Arnaud	Lecture Hall
4	11 a.m.	The Art of Italy, 16. Miss Abbot	Classroom A
	2 p.m.	The Collection of Greek Art (General Tour)	Galleries
	2 p.m.	Milestones in American Art, 5. Mr. Busselle	Galleries
	4 p.m.	Life in Ancient Times: Egypt, 1. Mr. Taggart	Classroom D
6	2 p.m.	Mural Paintings in the Egyptian's "House of Eternity" (Survey of Collections). Mr. Taggart	Galleries
	2 p.m.	The Copley Exhibition. Mr. Busselle	Classroom A
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	The Symbols in the Synagogues and in Christian Art. Paul Romanoff	Lecture Hall
7	2 p.m.	Mural Paintings in the Egyptian's "House of Eternity" (Survey of Collections). Mr. Taggart	Galleries

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## FEBRUARY

7	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Elements of Color: Color Facts. Miss Cornell	Classroom K
	4 p.m.	Rubens. Royal Cortissoz	Lecture Hall
9	11 a.m.	Modern Sculpture (General Tour)	Galleries
	11 a.m.	Color Relations: Far Eastern Art. Miss Cornell	Classroom K
	2 p.m.	Oriental Art, 5. Miss Duncan	Classroom A
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	Elements of Design: Contemporary Design. Miss Cornell	Classroom K
	4 p.m.	The Arts of the Orient, 2. Miss Duncan	Classroom D
10	11 a.m.	The Collection of Paintings (General Tour)	Galleries
	4 p.m.	Introduction to the Language of Painting, 9. Mrs. Fansler	Classroom A
	4 p.m.	Gothic Architecture: Division in Time (Mathews Lecture). Leopold Arnaud	Lecture Hall
11	11 a.m.	The Art of Italy, 17. Miss Abbot	Classroom A
	2 p.m.	European Decorative Arts (General Tour)	Galleries
	4 p.m.	Life in Ancient Times: Egypt, 2. Mr. Taggart	Classroom D
12	11 a.m.	Flemish Painting (General Tour)	Galleries
13	11 a.m.	Painting in Germany, England, and France, 1. Miss Abbot	Lecture Hall
	2 p.m.	Roman Imperial Painting (Survey of Collections). Mrs. Fansler	Galleries
	2 p.m.	Sculpture Yesterday and Today. Mr. Taggart	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	4 p.m.	Ancient City Planning. Karl L. H. Lehmann-Hartleben	Lecture Hall
14	2 p.m.	Roman Imperial Painting (Survey of Collections). Mrs. Fansler	Galleries
	2:30 p.m.	Motion Pictures	Lecture Hall
	3 p.m.	The Printer's Color Language (Gillender Lecture). George Welp	Classroom K
	4 p.m.	Van Dyck. Royal Cortissoz	Lecture Hall

## EXHIBITIONS

Paintings by John Singleton Copley	Gallery D 6	Through February 14
Egyptian Acquisitions, 1935-1936	Third Egyptian Room	Beginning January 16
Drawings from Athenian Vases	Gallery E 15	January 24 through February 7
Prints and Drawings of Architecture	Galleries K 37-40	Continued

## NEIGHBORHOOD CIRCULATING EXHIBITIONS

Art of China	Staten Island Institute of Arts and Sciences, St. George, S. I.	Through March 3
Ancient Egypt	Hudson Park Branch Library, 10 Seventh Avenue	Through March 30
Ancient Greece and Rome	Washington Irving High School, 40 Irving Place	January 25 through April 16
The Near East	Textile High School, 18th Street East of 9th Avenue	February 3 through May 6

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

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Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
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### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
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**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

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An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

### HOURS OF OPENING

GALLERIES:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

**CAFETERIA:** Weekdays and holidays, except Christmas. 12 m. to 4:45 p.m.

**LIBRARY:** Gallery hours, except legal holidays.

**MUSEUM EXTENSION OFFICE:** 10 a.m. to 5 p.m., except Sundays and holidays.

**PRINT ROOM AND TEXTILE STUDY ROOM:** 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

### INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

### LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

### INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### CAFETERIA

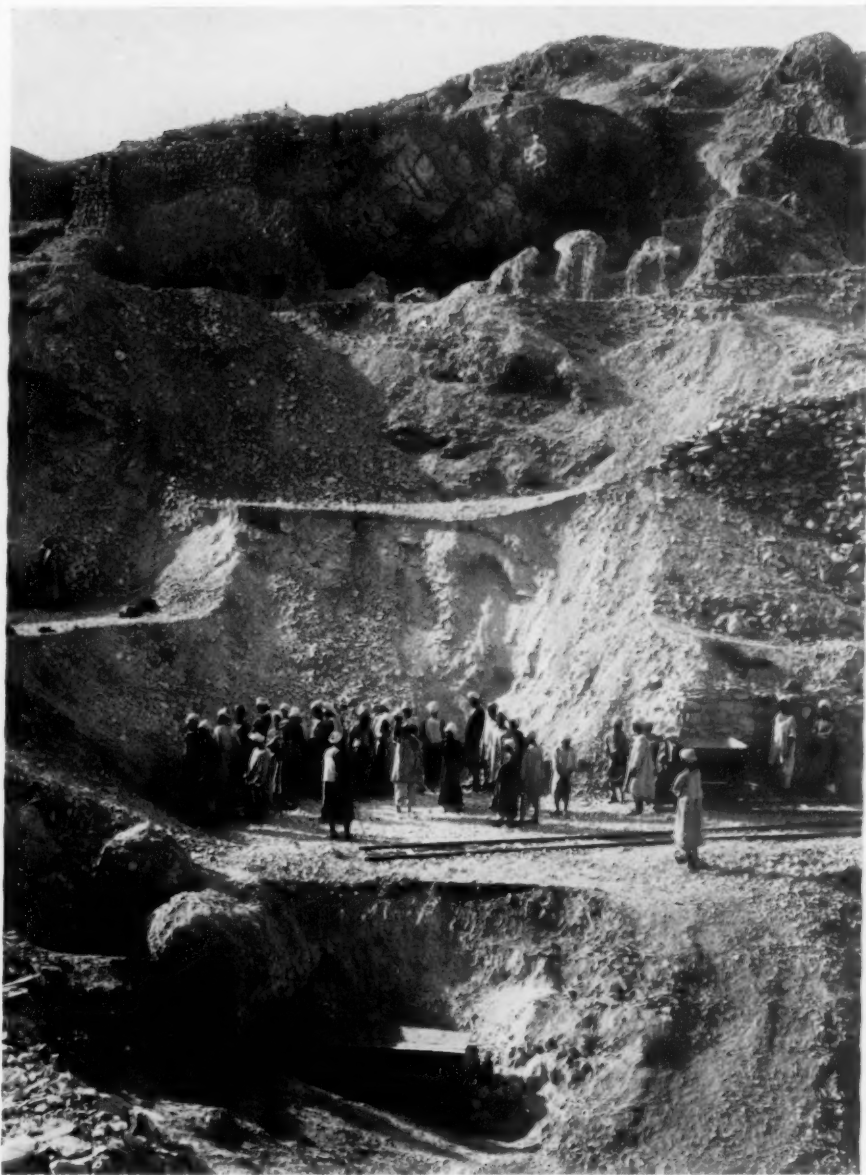
In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONE

The Museum number is Rhineclander 4-7600.



# THE METROPOLITAN MUSEUM OF ART



## THE EGYPTIAN EXPEDITION 1935-1936

SECTION II OF THE BULLETIN OF THE METROPOLITAN MUSEUM  
OF ART, NEW YORK, JANUARY, MCMXXXVII

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THE METROPOLITAN MUSEUM OF ART  
1937

## THE EGYPTIAN EXPEDITION

1935-1936

The accompanying report by Ambrose Lansing and William C. Hayes summarizes the work of the Museum's Egyptian Expedition during its thirtieth season.

Part of the winter was spent continuing the excavations of the preceding season at the lower end of the Ṭasāsīf Valley on the site of the Ramesside temple, but by far the more interesting undertaking was in the tomb of Sen-Mūt on the upper slopes of Sheikh ṬAbd el Kurneh Hill.

Sen-Mūt has figured in the Expedition's annual reports off and on for years. He was perhaps the chief favorite of Queen Ḥat-shepsūt; he was the architect of her temples; he was the guardian of her daughter; and he obviously played a very influential part in those exciting days early in the fifteenth century B.C., when the Queen usurped the power which belonged of right to the youthful King Ṭhut-mosē III.

The Expedition had found traces of Sen-Mūt all around the neighborhood of Deir el Bahri, and in the winter of 1926-1927 it had discovered the enormous unfinished subterranean tomb which Sen-Mūt had almost completed for himself under Ḥat-shepsūt's temple. Another tomb of Sen-Mūt had long been known on the top of Sheikh ṬAbd el Kurneh Hill, obviously started before the subterranean tomb was planned. In 1930-1931 we began clearing this earlier tomb, expecting to go on with that work during the following winter. Changes in plans postponed this undertaking until the past season, when Lansing and Hayes made it the major objective of their program of work.

Their report is one of the most interesting ever made by the Egyptian Expedition. They discovered the graves of a number of the

members of Sen-Mūt's household, including the little tomb of Sen-Mūt's father and mother, seemingly excavated just before work on Sen-Mūt's own tomb was begun. With them were buried extraordinarily well-preserved belongings, among which are some jars bearing the dates when the oil in them was made. Round about were found remnants of the accounts of the laborers who built Sen-Mūt's tomb, some dated and showing when the work was in progress. From these several documents one can determine with fair accuracy just when it was that Ḥat-shepsūt usurped the throne and changed Egyptian history for the next score of years.

In the autumn of 1935 the political situation in the Mediterranean was so confused that the members of the Expedition had to delay their departure for Egypt, and excavations did not begin until December. Lansing directed the work with the assistance of Hayes; Harry Burton did the photography, and Lindsley F. Hall the maps and plans. Meantime, N. de Garis Davies continued the preparation of his forthcoming books on the tombs of Rekh-mi-Rē and User, and Mrs. Davies made copies of the pictures of the bark of Amūn in the tomb of I-my-siba (no. 65).

During the present season, that of 1936-1937, Lansing and Hayes will remain in New York, preparing material found in earlier years for exhibition in the Museum, and Hall will prepare plans of previous excavations for publication. There will, therefore, be no actual digging in Egypt during the winter, but Davies and Burton will continue to make copies and photographs of the Theban tombs.

H. E. WINLOCK.

## THE MUSEUM'S EXCAVATIONS AT THEBES

During 1935-1936 the Egyptian Expedition continued its work on the West Bank at Thebes, beginning the season by resuming the clearing of the area at the eastern end of its concession in the Deir el Bahri Valley.

In the debris of the Ramesside temple was found a head (fig. 5) from an Osirid figure of Amen-hotpe I of the XVIII Dynasty which once had stood in the avenue of Mentu-hotpe.<sup>2</sup> It had been repaired after splitting, as the crack in the side of the



FIG. 1. FIGURES HOLDING TOILET JARS. CAIRO

More of the scant remains of the mortuary temple of Ramesses IV, V, and VI were uncovered, and a further section of the avenue of Thut-mose III was cleared.<sup>1</sup> Tombs dating from the Middle Kingdom to the Ptolemaic period were found, as in the previous season, but with one exception they had been completely plundered and nothing like the tomb of Nefer-khewet turned up. Among the more interesting objects recovered was a charming group for the toilet table—a base on which were set two figures, each holding an unguent jar (fig. 1). This, together with a painted stela showing a family, was found in one tomb dating from the XII Dynasty. From a XXVI Dynasty tomb came a perfume bottle of varicolored faience bearing the cartouche of the Theban queen Ankhes-Nefer-ib-Rē (fig. 2).

<sup>1</sup> See BULLETIN, vol. XXX (1935), Nov., sect. II.

crown shows. One of the blocks of temple relief re-used in the Ramesside foundations preserves by a fortunate chance a part of a scene which it identifies as having been that showing the coronation of Queen Hat-shepsut (fig. 4). The face of the queen has been hacked out, quite certainly by the agents of Thut-mose III. The coronation was performed by the god Atūm, and he, being a form of the Heliopolitan sun-god, was respected by the Aten heretics. We thus possess, apparently from a dependency of Hat-shepsut's temple, the essential part of a scene which has suffered more than most in the temple of Deir el Bahri.

A beginning was made in the excavation of the great tomb of Sheshonk, one of the most important Theban officials of the Saite period. Later occupants of the site had cut

<sup>2</sup> *Ibid.*, p. 12.

a doorway through the north wall of the upper court, and for a doorsill had used the jamb from the tomb of an official of the same period. It bears the name and titles as well as the picture of the Royal Scribe and Prince of Memphis, Men-kheper (fig. 6). The stairway leading down to the underground part of Sheshonk's tomb was cleared, revealing the remains of the inscriptions and relief carved on the facing of the walls (fig. 3.)

But the laborious task of clearing the whole tomb could not be undertaken, for long before this the work on the site had been reduced to a minimum. Another excavation at the opposite end of the concession had claimed first place in our time and in our budget.

#### SEN-MÛT AGAIN

Sen-Mût has figured largely in reports of the Egyptian Expedition, especially those dealing with its work in the region of the temple of Deir el Bahri. Sen-Mût as Chief of the Works was the architect of Hât-shepsût's temple. He received many favors from the queen, including the permission (perhaps not officially granted) to excavate for himself a tomb whose burial chamber would lie within the temple precinct. This tomb, unfinished and never occupied, was discovered by our Expedition in 1927.<sup>3</sup>

In preparing for the publication of Sen-Mût's tomb it was thought advisable to include all the evidence about his life which could be gathered together. The chief source, outside of Deir el Bahri proper, was an earlier tomb which he had made for himself in the near-by hill called Sheikh 'Abd el Kurneh, apparently at a time when he first obtained those offices at court and in the priesthood which made him an important person in Thebes. His position gave him easy access to a large supply of labor, and he consequently planned his tomb on a grand scale—a terrace in the side of the hill, a wide transverse hall supported by eight columns cut in the rock, and behind this a long corridor leading to the proposed burial chamber. The last was never excavated because by

<sup>3</sup> BULLETIN, vol. XXIII (1928), Feb., sect. II, pp. 32 ff.

this time Sen-Mût had transferred to Deir el Bahri, where he was in charge of the building of Hât-shepsût's temple, those parts of his tomb relating to actual burial. But the decoration of the halls of the tomb chapel were carried to completion, only to be defaced by the agents of Thut-mosë III when the latter finally succeeded to his rightful position on the throne and destroyed Hât-shepsût and all her works. The Sheikh 'Abd el Kurneh tomb presents a sorry picture now. The greater part of the roof of the



FIG. 2. PERFUME BOTTLE OF 'ANKH-NES-NEFER-IB-RË', CAIRO

columned hall has fallen in and practically the only interesting part of the decoration remaining is a small fragment representing three Cretans bearing tribute.<sup>4</sup>

It was the site of the Sheikh 'Abd el Kurneh tomb which the Expedition began excavating in the season 1930-1931 in the hope of finding whatever evidence might remain to add to the known story of the life of Sen-Mût.<sup>5</sup> The clearing away of debris in a gully below the tomb had been carried to a point on its axis, but the limestone chip had not been removed down to bedrock. Many ostraka connected with the original construction of the tomb had been found, as

<sup>4</sup> BULLETIN, vol. XXI (1926), March, part II, p. 43.

<sup>5</sup> BULLETIN, vol. XXVII (1932), March, sect. II, pp. 20 ff.



also "tally stones" bearing Sen-Mût's name, which had originally been built into the walls forming the enclosure of the tomb and the retaining wall that supported the terrace of debris extending the forecourt. Two

ample, bore a fine portrait head drawn on a grid of red lines (fig. 7)—evidently the copy ready for the draughtsman to transfer to the wall of the tomb. This was apparently to serve as the model for the men to be represented

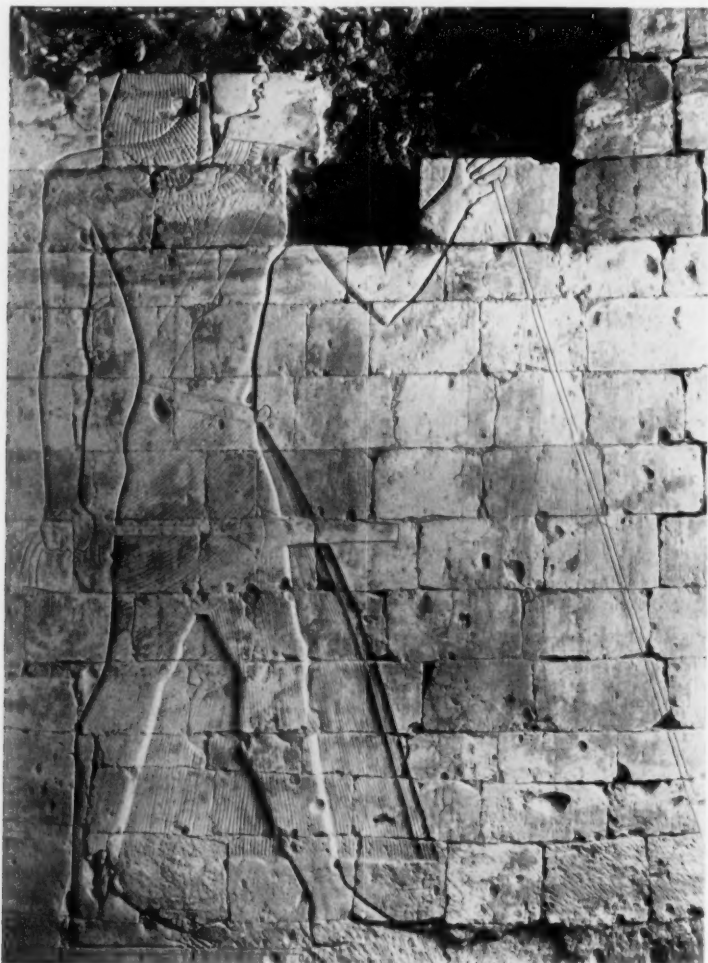


FIG. 3. THE CHIEF STEWARD SHESHONK, FROM THE ENTRANCE STAIRWAY TO HIS TOMB

burials were discovered among some boulders at the bottom of the gully (κ in fig. 8).<sup>6</sup> In December of 1935 the work was resumed where it had been left off in 1931.

The small objects which turned up in the debris were of the same character as those found earlier. A flake of limestone, for ex-

<sup>6</sup> *Ibid.*, p. 22.

in the tomb and may well have been taken from Sen-Mût himself.<sup>7</sup> Before long the foot of a white anthropoid coffin was revealed. The process of clearing it took a long time, for a high slope of loose limestone chip kept threatening to come down like an avalanche.

<sup>7</sup> BULLETIN, vol. XXIII (1928), Feb., sect. II, fig. 35, and vol. XXVII (1932), p. 131, figs. 2, 3.



FIG. 4. HAT-SHEPSÛT CROWNED BY  
THE GOD ATÛM. NEW YORK



FIG. 5. HEAD FROM AN OSIRID STATUE  
OF AMEN-HOTPE I. CAIRO



FIG. 6. DETAIL OF DOOR JAMB FROM THE TOMB OF  
THE PRINCE OF MEMPHIS, MEN-KHEPER. NEW YORK

It endangered the workmen as well as the burial and, most of all, a delicate lute which lay beside the coffin together with two staves and a headrest (fig. 11). It is remarkable that this lute should have withstood the enormous weight of stone under which it lay for more than three thousand years; but there it was, and it had suffered only to the extent that the leather head had split at two points owing to shrinkage and that the three strings



FIG. 7. ARTIST'S COPY: PROBABLY THE PORTRAIT OF SEN-MÛT, NEW YORK

had disappeared except at the upper ends. The beautifully polished wooden sound box and stem were quite intact, as also the plectrum, attached by a long string which prevented its loss, and the knots of linen which formed the ends of the gut strings and by means of which their tension was regulated (fig. 10). The lute is unique in the sense that none of this particular type has been found before, but it is well known from tomb paintings (see fig. 9),<sup>8</sup> where it is one of the favorite instruments for providing music at banquets.

The coffin was that of a poor man, but it

<sup>8</sup> From tomb 100, to be published in the forthcoming work *The Tomb of Rekh-mi-Rê at Thebes* by N. deG. Davies.

was inscribed with his name and a title which explains the lute. He was the "Singer Har-mosē." We cannot be quite certain of his connection with Sen-Mût, but whether a poor relation or an actual servant of the great man, he died during the time that the big tomb was being cut out of the rock and he was given burial at the bottom of the pile of limestone chip which was gradually filling up the gully. A household box near the foot of Har-mosē's coffin had been converted, by setting boards crosswise, into a Canopic chest. Within the coffin were found only a cheap pot of unguent and, among the wrappings of the mummy, a linen shirt.

Two more coffins were found near that of Har-mosē. One of these (fig. 8 D), buried under exactly the same conditions, was not inscribed, nor were there any objects in the coffin which served to identify the man buried there. The other (fig. 8 E) had been better guarded against the weight of the rock cuttings which were to fall over it. For this lady—she too remains anonymous—had been built a very crude chamber (fig. 13) out of the rough chunks of limestone coming from the cutting of Sen-Mût's tomb. The chamber was but little wider than the coffin itself, but there was room enough for some pottery and a delightful toilet basket decorated in color. In the last was a plain wooden jewel box with two compartments fitted with sliding lids (fig. 12). But the box contained nothing in the way of jewelry—only a faience model of a persea fruit, some nuts, edible roots of the *Cyperus esculentus*, and a piece of rock salt. In the basket too were locks and braids of hair, perhaps the contents just as she had them in her bedroom, or possibly to make sure that her wig would be kept full in the afterworld.

By this time clearing had been extended on this level as far as the rocky slopes on both sides of the valley, but the bed itself remained as it had been left in 1931. Removal of the chip and large boulders packed on the floor of the gully soon brought to light an enormous coffin, very close to the two burials which had been found then (fig. 8 J and on the cover). It was no less than seven and a half feet long and was made, as mortises and dowel holes showed, out of old wood. We assumed that it was an outer

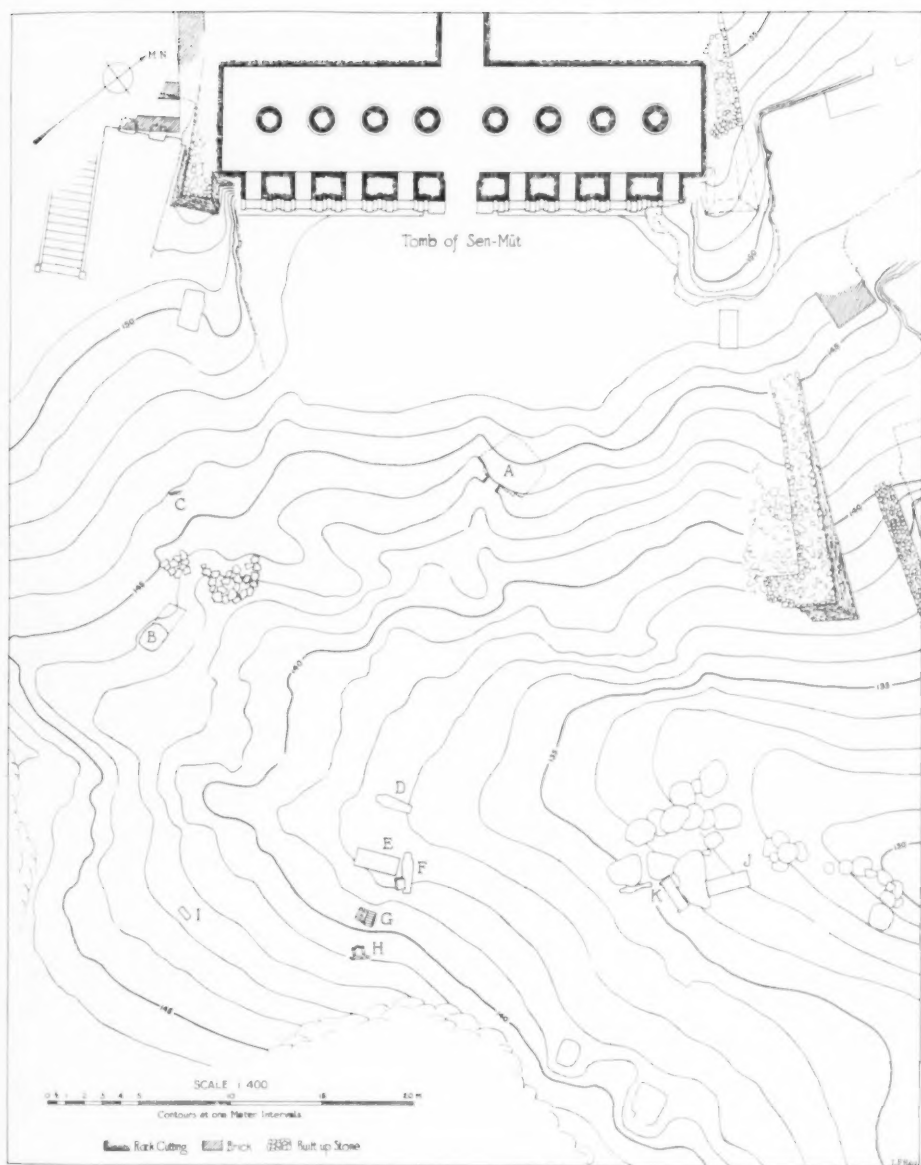


FIG. 8. MAP OF THE AREA IN FRONT OF THE TOMB OF SEN-MÛT

coffin used merely as a protection for a finer coffin inside, but when the lid was removed we had a surprise. It was the burial of a horse. Now the horse was, in the time of Sen-Mût, a recent importation from Asia into Egypt, and it is natural that anyone who owned a horse would have prized an animal so spirited as compared with the

sary, either in rock or in soil. The coffins were merely laid horizontally and the limestone fragments gave them the desired protective covering.

The horse (fig. 17) had been wrapped up in linen just as though it were a human being, but no signs of mummification were noted. On its back among the wrappings



FIG. 9. MUSICIANS FROM A BANQUET SCENE



FIG. 10. THE LUTE OF THE SINGER HAR-MOSË, CAIRO

lowly donkey, which up to that time had been the only animal of the sort in Egypt. At any rate it is not much of an assumption to consider this a pet horse, nor much more hazardous to assume that it was Sen-Mût's favorite mount.<sup>9</sup> There is no question that it was buried here at the time Sen-Mût's tomb was being cut and that, as in the case of the human burials, advantage was taken of the dump of chips which was filling the valley. No excavation for a grave was neces-

<sup>9</sup> If indeed the ancient Egyptians, other than grooms, rode horses, for which there is no proof from the monuments.

was what may be considered the first saddle known to us (fig. 14). It is more like a saddle cloth, to be sure, being merely a rectangular piece of linen and leather with a projection toward the rear. Tapes attached to the forward end were tied about the horse's neck, and two longer tapes at the other corners formed a girth. The underside of the saddle was reinforced and at the same time decorated by another tape with an intricately woven colored pattern (fig. 15). We know from the papyri and from paintings and inscriptions in tombs and temples that the Egyptians had many horses from the XVIII



Dynasty onward, but hitherto no skeleton of so early a date has been discovered.

Later a very much smaller box of the same rough construction was found further up the gully (fig. 8 i). It was of the type used to store household possessions and very often employed by poor people to bury children who died in infancy. A child burial was what we supposed it to be when we lifted

ing from these burials of dependents and animals. Clearing away the chip on the side of the gully opposite the tomb (fig. 8 c), our workmen came upon two sack-shaped baskets (fig. 18), one made of grass and the other of papyrus. They contained staves and other pieces of wood packed tightly together, which, when reassembled, proved to be vats or tubs (fig. 19). The sides of one of



FIG. 11. THE SINGER HAR-MOSĔ BURIED WITH HIS LUTE BESIDE HIM

the lid, and we tucked it away in the store-room, for the workroom was by that time full of other material. It was not examined until the very end of the season, and then we found, to our surprise, that it was the burial of a cynocephalus ape (fig. 16) such as were kept as pets by the ancient Egyptians and were sacred to the god Thōt. The animal had been carefully wrapped and buried just as though it were a child, and in the coffin had been placed a saucer of raisins. Its owner, whether Sen-Mūt or another, had evidently been very fond of his pet monkey.

Other deposits found in this area below the tomb of Sen-Mūt were of a class differ-

them consisted of two hollowed-out pieces of sycamore wood with a circular piece set into the bottom and two other pieces forming a narrow oval opening in the top. The other may be considered the first example known to us of the cooper's art, for it consists of seven staves, the bottom and top being just like those of the first vat. The staves, however, are not held together by hoops of wood or metal but are kept in position by means of tenons. What the purpose of these vats was is uncertain, for nothing of the original contents was found with them.

Near by lay, overturned, a rough lime-

stone offering table and, beside it, two long bows broken into several fragments and no less than seventeen arrows (fig. 20). These are of an uncommon type, for, instead of being tipped with a single chip of quartz or flint to provide a cutting edge, they have two additional chips cemented to the wooden point a little lower down (fig. 21). The ad-

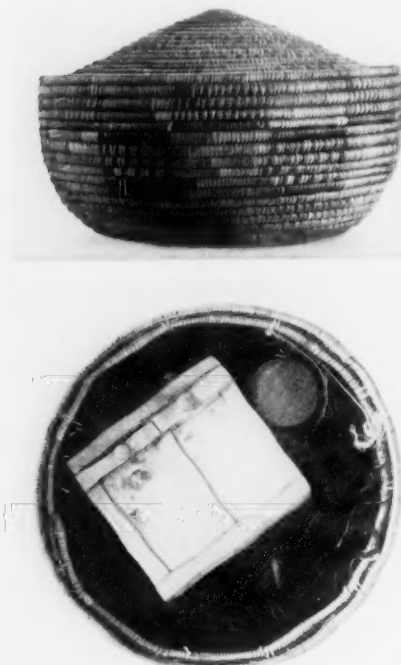


FIG. 12. TOILET BASKET AND ITS CONTENTS  
NEW YORK

ditional flints would still provide a cutting point if the forward tip broke on striking the mark, or they may have been intended to cause a deadlier wound in warfare.

Another deposit of arms, but in this case for hunting rather than for war, was found nearer the tomb of Sen-Mūt (fig. 8 c). No bow had been included, but there were three arrows, whose points, instead of being cutting flakes of flint, are blunt. The wooden tip is widened to a flat circular end, evidently intended to stun small game, which might then be taken alive or, at least, not be

mangled (see fig. 22). Of two javelins, one has a blunt point also, this time of bronze, and the other a sharp metal point of the traditional form (see fig. 22). The two javelins are an example of inventions which are never widely adopted because they do not prove useful. The shafts of the javelins are in two sections, the part nearest the point being of reed, just as are the typical shafts of arrows. They resemble arrows still further in that their after ends are feathered, but in place of the nock there is a socket into which the wooden butt of the javelin fits. This joint is quite evidently intended to be loose, for the part of the butt which fits into the socket is tapered. The other end of the butt is provided with a solid knob—in the case of our two javelins, of ivory and ebony. The only possible explanation of this curious construction is that the javelin was grasped at the joint between reed shaft and wooden butt. At the end of the cast the hand would be opened only slightly, so that the butt would be retained when the knob hit the hand. The shaft, released by the jerk, would proceed as an arrow. One can easily see that this form of weapon offers no advantage over the simple arrow propelled by a bow, and it is not surprising that these javelins never attained general use.

Two of the common throw sticks or boomerangs were found with this group of arms and also a curved wooden club, which was presumably used to stun further or to dispatch the game brought down by arrow, javelin, or throw stick.

Our season had started late, but we had begun to find things in the very first days of our excavation instead of having to wait for something worth while until nearly the end of the digging period, as usually seems to happen. Actual excavation had not begun until December 11, and in spite of three holidays—the Moslem Bairām festival, fortunately for us, coincided with Christmas—we had found more than enough to keep us all very busy indeed. But even better luck was to come.

#### THE TOMB OF RA'-MOŠĖ AND HAT-NŪFER

January 11 proved to be a memorable day. In the early morning word came down

from the dig that the section of the gang clearing the upper slope of the hill had uncovered another deposit of objects close against the rock face, a short distance below the forecourt of the tomb of Sen-Mût and approximately on the main east-west axis of the tomb (figs. 8A and 24). The deposit consisted of a rectangular tambourine, into which had been thrust, through a gaping

preserved seat of cord mesh. Its legs are carved with care to represent those of a lion, and its paneled back displays at the top an openwork design, composed of a figure of the household god Bēs, flanked on either side by the symbols of stability and protection.

The deposit constituted in itself a find of no small interest and value, and for some time our attention was focused entirely on

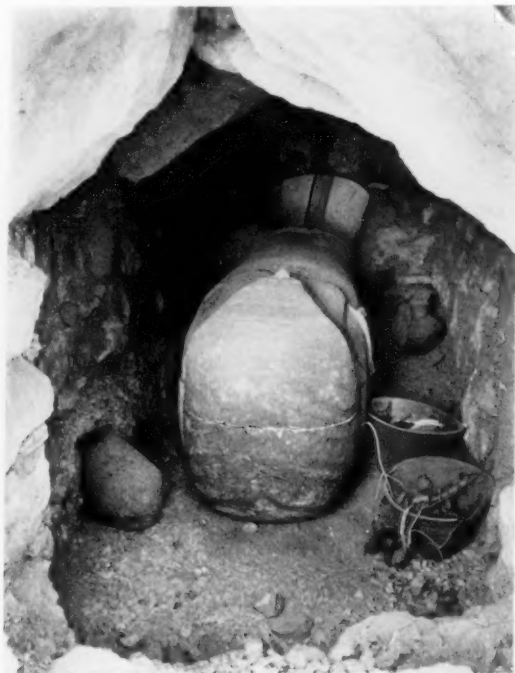


FIG. 13. VIEW INTO THE ROUGH CHAMBER OF A NAMELESS LADY

hole in the rawhide cover, the parts of an elaborately carved chair of boxwood and a darker wood, and the upper part of a cedar headrest of good quality. The tambourine (see fig. 24), a rectangular wooden frame with incurved sides and ends, completely covered by a single large piece of tightly stretched rawhide, is the only example hitherto found of its type, which is, however, like the lute, well known from New Kingdom paintings (see fig. 9).<sup>10</sup> The chair, shown reconstructed in figure 23, has a well-

noting and photographing it and on the delicate task of extricating the chair fragments from the tambourine. Not until the position of the base of the headrest was noted was a more important aspect of our discovery revealed. This part of the headrest was wedged between two chunks of limestone at the base of what at first had appeared to be no more than a slight projection in the neighboring rock face but on closer inspection proved to be a separate slab of stone. This was held in place and plastered over with coarse white mortar, unquestionably the blocking of the doorway of an intact tomb.

<sup>10</sup> See note 8, above; and also N. deG. Davies, *The Tombs of Two Officials*, pl. XVIII, and *BULLETIN*, vol. XXIII (1928), Feb., sect. II, p. 63, fig. 5.

The tomb had been made and sealed up just before the commencement of the work on the great tomb above (see below, p. 37), and shortly afterwards the sealed doorway had been buried deep beneath the fill of the artificial terrace thrown out in front of Sen-

deep, and 2.0 meters wide. Our first glance through the doorway (see fig. 26) opened up no extensive vista, for the eye was immediately confronted by an uninscribed, white Canopic chest, shrine-shaped and mounted on sledge runners (v in the plan, fig. 27) and, beside and behind it, a mass of coffins, boxes, baskets, and jars, so tightly packed together



FIG. 14. SADDLE OF THE HORSE SHOWN IN FIGURE 17. CAIRO

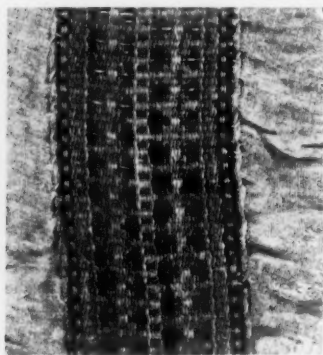


FIG. 15. COLORED TAPE FROM UNDERSIDE OF SADDLE

Mūt's forecourt. The position of the newly discovered tomb—squarely in front of the center of that of Sen-Mūt—added considerable zest to our speculations as to its occupants.

The removal of the blocking, effected after its method of construction had been recorded, laid bare a tiny, rectangular doorway flanked by rough jambs of cut limestone, and, behind it, one small rock-cut chamber, 1.3 meters in height, 2.5 meters



FIG. 16. MUMMIFIED CYNOCEPHALUS APE. CAIRO

and so completely filling the little room that practically no free space remained.

Disregarding for the moment a pair of uninscribed, rectangular coffins, clearly visible on the west side of the chamber, our attention centered on a great black anthropoid coffin which lay just to the right of the line of the doorway and extended northward, back into the gloom beyond (II in fig. 27), and beside it, against the chamber's east wall, another coffin, also anthropoid but much smaller and painted white. Both coffins were covered by a series of linen palls

concealing the bands of hieroglyphic inscription with which we knew them to be decorated; but by raising one corner of the pall over the foot end of the black coffin, which lay within arm's reach of the doorway, we were able to read the bottom of the last column of inscription on the near side of the

At the center sits the great Sen-Mût and beside him his "beloved father," his arm thrown affectionately about his son's shoulder. Facing them is the mother, in her extended right hand an open lotus flower, which she holds in gracious gesture before her son's face. The names written over the

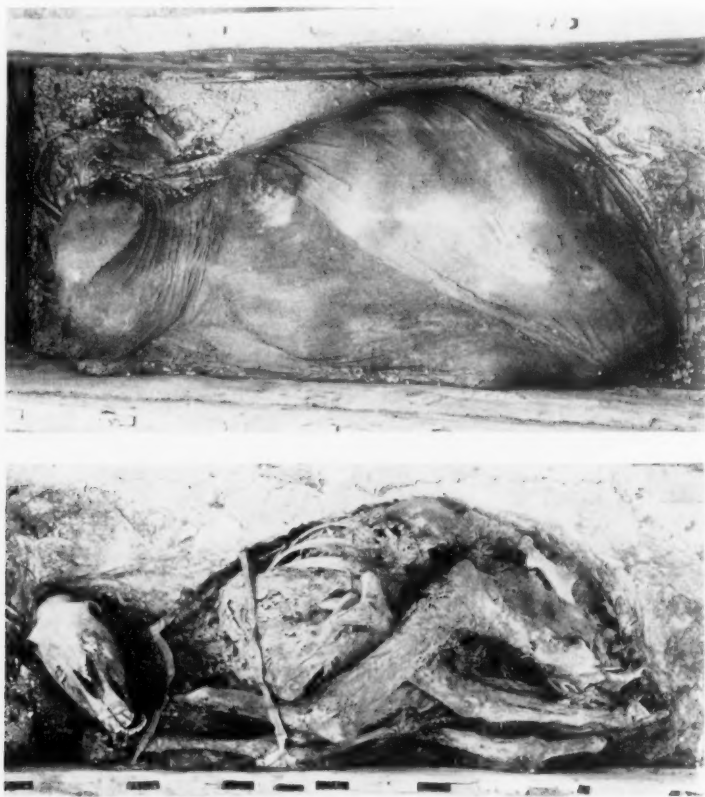


FIG. 17. THE HORSE FOUND BELOW THE TOMB OF SEN-MÛT  
WRAPPED AND UNWRAPPED. CAIRO

coffin. The title and name were those of the "House-mistress Hât-nûfer," and when further preliminary investigation disclosed the name "Ra'-mosê" on the lid of the white coffin the problem of the ownership of the tomb was solved.

At this point we remembered a small rectangular panel of relief which occupies the center of the stela in Sen-Mût's Deir el Bahri tomb discovered by the Museum's Expedition in the winter of 1926-1927.<sup>11</sup> The panel depicts a family group (fig. 25).

heads of the parents in this panel (and appearing elsewhere on monuments of Sen-Mût<sup>12</sup>) are the same as those which we had just read on the coffins in the newly dis-

<sup>11</sup> BULLETIN, vol. XXIII (1928), Feb., sect. II, p. 37, fig. 41.

<sup>12</sup> In twelve other places in his Deir el Bahri tomb (*ibid.*, figs. 40, 41), in the wall decoration and carved panels in his tomb on the Sheikh 'Abd el Kurneh (Sethe, *Urkunden*, IV, p. 402), on a stela from this tomb in the Berlin Museum (Lepsius, *Denkmäler*, vol. III, pl. 25 bis, a), and on his well-known statue from Karnak, now in the Cairo Museum (Sethe, *op. cit.*, p. 414).



covered hillside tomb, Rač-mošē and Hat-nūfer.

The father, Rač-mošē, bears no title on his coffin and only rarely on the previously known monuments the no longer functioning courtesy title *sab*, "dignitary." He was therefore a commoner, probably a peasant, for at this time anyone engaged in the learned professions or associated with the state or religious administration could always summon up a title of some sort with which to grace his name on formal monu-

door, which could be securely sealed when nightfall should put an end to each day's work in the chamber, was provided; carrying litters were built for the transport of the bulkier objects; and trays, packing materials, varnishes, and other preservatives were checked over and made ready. The morning of January 16 saw the commencement of the actual clearing, which was accompanied by the keeping of a plan of the chamber recording the position of each object before it was removed (fig. 27), and



FIG. 18. TWO VATS PACKED IN BASKETS

ments. Hat-nūfer. Sen-Mūt's mother, likewise appears to have been without special rank. Her name is frequently preceded by the title "house-mistress," but this implies only that she was the senior woman in an independent household. Whatever notice these persons received was due, we may be sure, to the distinguished position of their son—a self-made man in every sense of the expression.<sup>13</sup>

Four days were devoted to the preparations for safeguarding the tomb and its contents and for its subsequent clearing. The Director General of the Antiquities Service was duly notified of the discovery; relays of extra guards were arranged; a stout wooden

door, which could be securely sealed when nightfall should put an end to each day's work in the chamber, was provided; carrying litters were built for the transport of the bulkier objects; and trays, packing materials, varnishes, and other preservatives were checked over and made ready. The morning of January 16 saw the commencement of the actual clearing, which was accompanied by the keeping of a plan of the chamber recording the position of each object before it was removed (fig. 27), and

The first item removed was the wreck of a pillow, or bolster, of red leather, stuffed with bulrush down, which, the cover having been extensively eaten by mice, lay spread over the decorated grass basket c (figs. 26,

<sup>13</sup> See BULLETIN, vol. XXIII (1928), Feb., sect. II, p. 50.

27) just to the left of the doorway.<sup>14</sup> This was followed by a pair of sandals of red and yellow leather, also damaged by mice, found tucked in between the lid of basket c and the south end of coffin iv, and then by the basket itself. Next came the Canopic box (p), the linen chests E and F, the alabaster and pottery jars, the chest J, and the baskets packed on and around the two rectangular coffins (fig. 28). It was necessary to remove these two coffins before those of the owners of the tomb could be squeezed out through the narrow doorway (fig. 29). Of the latter, Hat-nüfer's coffin, of course, preceded that of her husband, the last object cleared.

This is naturally the exact reverse of the order in which the items were originally inserted into the chamber. Rač-mosē's coffin was the first to have been set in place. It was followed in turn by the coffin of Hat-nüfer, then by coffin iii, and finally coffin iv. The boxes, baskets, and some of the jars, which, as we shall see, were probably the property of Hat-nüfer, must have been placed where they were found after the introduction of coffins iii and iv. It is therefore evident that the burials in these coffins were not later "intrusives" and that all the occupants of the tomb were buried on one and the same occasion.<sup>15</sup>

The tomb entirely cleared, we set ourselves to the long and interesting task of opening the coffins, boxes, and baskets, noting their material, construction, etc., and thoroughly investigating their contents—a series of oper-

<sup>14</sup> The mice had probably penetrated the blocking of the doorway before it had been covered by the fill of the terrace, devoured large sections of the exposed leather objects in the chamber, and made good their escape. No skeletons of the little animals were found in the tomb, but ample evidence of their fairly prolonged stay was present. They were the only destructive force to which the contents of the chamber had been exposed, and the damage which they wrought was slight.

<sup>15</sup> It seems certain that the burial chamber was planned to contain only the coffins of Rač-mosē and Hat-nüfer and the funerary material which was to accompany them, possibly including the chair and tambourine. The occupants of coffins iii and iv had presumably died at about the same time as the parents of Sen-Mūt and were also buried in the chamber, a procedure which resulted in the confused and crowded condition that we found.

ations carried out in the workroom, under the watchful and infallible eye of Burton's camera.

Rač-mosē's coffin was the first opened—



FIG. 19. WOODEN VAT, CAIRO

not without misgivings as to its contents, for the coffin itself is of mediocre quality, enriched only by the thin gold foil with which the face, throat, and ears are covered. Four wooden pegs fastened the lid in place, but they were provided with rounded heads

and were easily withdrawn, allowing the lid to be removed without difficulty. Our pessimism was more than justified, for, with the exception of Raḥ-mose's disjointed skeleton, packed in a mass of mud and gravel and wrapped in layers of linen sheets (including an old shirt<sup>16</sup>) and bandages, the coffin contained not a single object, funerary or otherwise. Two of the bandages were marked in ink with the cartouche of the Princess Nef-

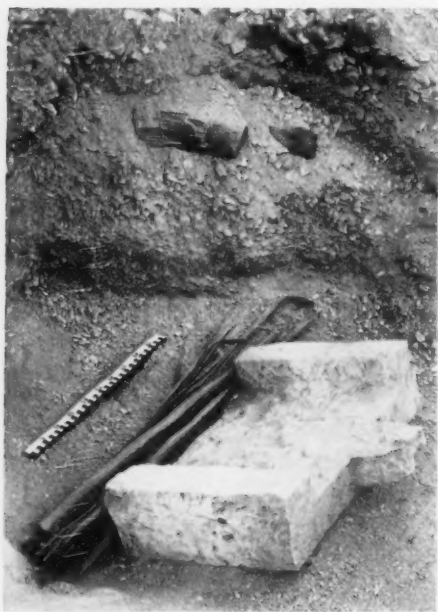


FIG. 20. OFFERING TABLE AND BROKEN BOWS AND ARROWS

ru-Rē, daughter of Hat-shepsūt and Thut-mose II, a fact which indicates that, as in most of the other burials in the tomb, some of Raḥ-mose's linen was drawn from the royal store. An examination of the skeleton showed that Raḥ-mose, short and lightly built, was an elderly man. His head, crowned by long, wavy hair, still dark brown in color at the time of death, is of intellectual type, with high, vertical forehead and great breadth across the back of the skull.

The poverty of the burial of Sen-Mūt's father, whom we should have expected to surpass all the other occupants of the cham-

<sup>16</sup> Similar to that found in the surface burial of the Singer Hat-mose. See above, p. 8.

ber in the quality and the extent of his funerary equipment and personal possessions, is perhaps the most striking feature of the contents of the tomb. Clearly, the style with which an ancient Egyptian was buried depended on his own state of prosperity at the time of his death rather than upon the filial piety of his children, which, however



FIG. 21. ARROWS TIPPED WITH THREE FLAKES OF QUARTZ, NEW YORK

elaborately protested it may have been, did not, in this case at least, include the outlay of benefits of a material nature. Raḥ-mose was evidently not only an insignificant man but also an exceptionally poor man.

Hat-nūfer's burial was another story. Sen-Mūt's mother was clearly a lady of means and the fact that she was able to maintain her right of possession independent of her husband is an interesting commentary on the position and privileges of women in ancient Egypt.<sup>17</sup>

<sup>17</sup> On this subject see Meyer, *Geschichte des Altertums*, vol. 1, sect. 2, § 167.

Her large and well-built coffin (fig. 30), "pitched within and without," is elaborately modeled to represent a mummiform human figure with the arms crossed over the breast and each hand holding a papyrus flower. The eyes are inlaid in ebony, alabaster, and obsidian, and the face and throat are covered with gold foil, which is also used to overlay the inscribed bands, the broad collar, etc. Among the elements of the decoration added in paint are polychrome figures of the goddesses Nephthys and Isis on the ends of the coffin. Although lacking in fineness of detail, the coffin is a handsome monument, and its black and gold color scheme is most effective.

The removal of its lid required considerable ingenuity, for an intricate locking device, which left no clue as to its nature or mechanics on the exterior of the coffin, held the cover and the coffin firmly clamped together. Four stout tenons shaped like inverted wedges, descending from the underside of the rim of the lid, could be removed from specially shaped mortises in the rim of the coffin only by first sliding the whole lid horizontally in the direction of the head end. To prevent this there was a wooden tumbler in the head end of the lid which, when the cover was originally lowered onto the coffin and subsequently slid into place, swung of its own weight down into a transverse mortise in the rim of the box and effectively checked any longitudinal movement of the lid.<sup>18</sup> A good, heavy ax, much favored by our ancient predecessors in the art of opening coffins, would have solved our problem very simply. Actually, after a series of gentle soundings had revealed the secret of the system, a thin blade was used to push the troublesome tumbler at the head end up into its slot, and the lid was removed without the slightest damage either to itself or to the coffin.

Covering and surrounding the body in the coffin were eighteen shawls and sheets of linen, some spread out over the top, some rolled, twisted, or folded into wads and packed tightly around the sides of the copiously wrapped mummy. Most of these were

<sup>18</sup> For a similar locking device in the XII Dynasty see A. C. Mace and H. E. Winlock, *The Tomb of Senebtisi*, pp. 40 f.

stuck in places to the pitch on the interior surfaces of the coffin, evidently still fresh and sticky when the contents were inserted.

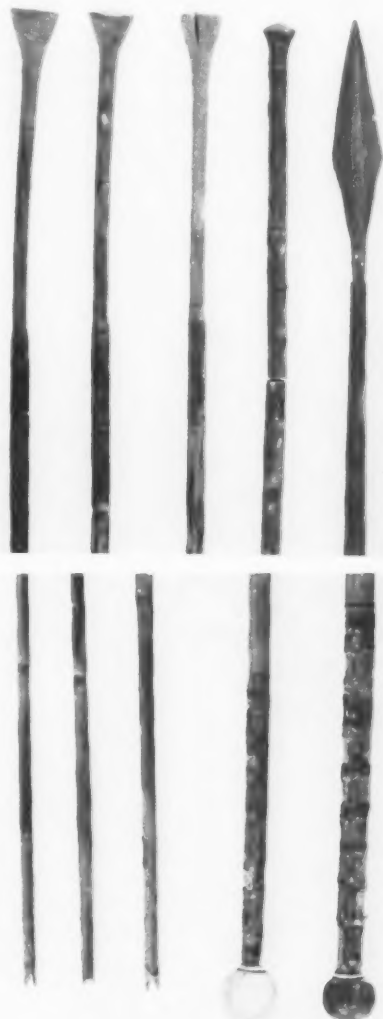


FIG. 22. POINTS AND BUTTS OF ARROWS AND JAVELINS. NEW YORK

Two of the finest shawls bore elaborate linen marks in cursive hieroglyphic, written in black ink and giving the title and prenomen of Hat-shepsut as king of Egypt: "The Good Goddess, Ma'et-ka-Rē', beloved of Amūn, may she live!"

When the outer coverings had been removed the mummy, fully wrapped, the head and shoulders incased in a gilt mask, was revealed, not sharply but through a filmy shroud of fine linen inscribed with funerary texts in black and red ink (fig. 32). Like those of the outer sheets, the edges of the shroud were stuck fast to the pitch on the walls of the coffin, which had to be softened before the inscribed cloth could be freed. This was accomplished with the aid of a chemical bearing the impressive name of orthodichlorobenzene and the shroud was salvaged in one piece, complete except for a few small portions which had become moldy and fallen to powder. It is inscribed with fifty-one vertical columns of cursive hieroglyphic, comprising two of the most ancient and most important spells, or "chapters," from the Book of the Dead: Chapters 72 and 17 (fig. 33). Both spells are recited here by "the honored one, Hāt-nūfer, the deceased," who, we now learned, was called "Tju-tju" for short—a nickname by which she was probably known among her friends.

The funerary mask (fig. 32) is a hollow, cartonnage shell, composed of eleven layers of coarse linen cloth, coated inside and out with fine white stucco. The eyes are inlaid and the whole of the exterior is covered with gold foil. Unfortunately the linen body of the fabric was everywhere badly rotted, the whole mask slightly shrunken, and the foil very loose. In addition, the sides and bottom of the mask were stuck fast, not only to the unguent-drenched mummy wrappings, but also to the heavy coating of pitch on the floor and walls of the coffin. It was removed, only with the greatest difficulty, in two sections and has had to be extensively reinforced and restored.

On the breast of the mummy, outside all the wrappings proper, lay a bundle, tied with a linen tape and consisting of two rolls of papyrus and a roll of leather. Owing to the extreme dryness of the climate of Upper Egypt it seemed wise not to attempt to unroll the papyri on the spot; but the larger roll is identified by a hieratic title on its exterior as a Book of the Dead, and the smaller was tentatively conjectured to be a Book of Emy Dēt ("He-Who-is-in-the-Underworld"). When found both were complete

and in good condition, as was also the leather roll. The latter was subsequently opened for inspection by the officials of the Cairo Museum, and its nature and contents are therefore known to us. The text is Chapter 100 of the Book of the Dead. It is accompanied as usual by a vignette depicting the deceased, in this case Hāt-nūfer, in the bark of the sun-god together with a group of four divinities who are described in the text as the "followers of Rē."

Lying over the throat and upper breast of the mummy, outside the wrappings but hidden under the front of the mask, was a heart scarab of hard green stone, set in a heavy gold mounting (fig. 34) and equipped with a suspension cord composed of innumerable, interlacing links of fine gold wire—a marvel of the Egyptian jeweler's art. Near this, over the right shoulder of the mummy lay a small silver "pocket" mirror with carved wooden handle, less than twelve centimeters long over all.

The well-preserved mummy of Hāt-nūfer was almost lost in a colossal bale of carefully applied linen wrappings. Four full days were taken up in recording and removing, one by one, the fourteen sheets, eighty bandages, twelve pads, and four sets of trussing tapes which composed these wrappings. The body itself was clad in a loincloth composed of two linen shirts, similar to those found on the burials already mentioned (see above, pp. 8, 18), their tops tied around the waist, the tails brought up between the legs and tucked into the waist loop. The head of the mummy was adorned by two long, heavy rolls, or "switches," of false hair, each made up of an enormous number of fine, tapering braids of black, human hair, their upper ends braided into Hāt-nūfer's own sparse, gray locks on either side of the crown of the head, the mass of the rolls falling down over the ears and ending in flat, spiraled disks on the upper breast (fig. 31).

Hāt-nūfer's left hand and wrist glittered with signet rings and scarabs (fig. 35). The rings, three in number, were worn on the second, third, and fourth fingers. Their bezels—two scaraboids and a button seal—are of blue-glazed steatite, the rings themselves and the swivel mountings being of gold and silver. One of the scaraboids has





FIG. 23. CHAIR OF HAT-NÜFER. NEW YORK



FIG. 24. TAMBOURINE AND CHAIR FRAGMENTS LYING AT THE BLOCKED ENTRANCE TO THE TOMB OF RA'-MOŠĚ AND HAT-NÜFER

the figure of a scorpion engraved on its underside. The designs on the other two bezels are purely decorative patterns. A fine blue scarab, tied by a loop of string to the thumb of the same hand, bears the personal name of Hat-shepsūt accompanied by the title "God's Wife," a title which she bore as crown princess or as queen of Thut-mose II. Another scarab, with dark blue glaze and displaying on its underside a complicated linear design, had been tied to the wrist with a length of linen cord.

That the objects formed one group and belonged to one person is indicated by the fact that there are no real duplicates among them. True, there are seven baskets, three boxes, three alabaster jars, seven pottery jars, and six pottery dishes, but these had no individual use except as containers, and one person could have possessed fifty of each, if the commodities supplied to him (or her) required as many containers. The whole group of objects, on the other hand, includes only one Canopic chest, one razor, one pair



FIG. 25. SEN-MŪT AND HIS PARENTS. FROM THE STELA IN HIS DEIR EL BAHRĪ TOMB

Hat-nūfer was an old woman at the time of her death. Short and, though delicately boned, distinctly fat, she was pathetically unlike the slender and graceful young woman depicted in the tomb of her son (fig. 25).

It is safe to assume that, with the obvious exception of the two rectangular coffins, all the remaining objects from the tomb, including the Canopic chest (p), were the property of Hat-nūfer.<sup>19</sup> None bears the name of its owner, but a number of pertinent considerations make the foregoing assumption reasonably certain of accuracy.

<sup>19</sup> This would also be true of the headrest, chair, and tambourine found outside the doorway of the tomb. The last is an instrument which, in so far as we can judge from the monuments, was always played by a woman. See fig. 9 and the references given in note 10.

of sandals, one kohl jar and stick, one pillow, one set of silver vessels, and one bead necklace. All are appropriate to a woman, and, of all the burials in the tomb, Hat-nūfer's is the only one rich enough to be consistent with the ownership of this large group of fine articles. What few objects the occupants of the rectangular coffins possessed were found on their bodies; and, since Raḥ-mose was evidently too poor to own even the essential items of funerary equipment and personal adornment usually found in the coffin or on the body, it is unlikely that he had a share in such extraneous luxuries as boxes of spare linen, store jars of precious oils, fine toilet articles, and the like.

Our first efforts to open the Canopic chest

were checked by a locking device similar to that already encountered on Hat-nūfer's coffin. In the chest the binding elements were not tenons but tongues projecting laterally from the ends of the transverse cleats on the underside of the lid, which fitted into L-shaped mortises on the inner surfaces of the sides of the box (fig. 36). As with the coffin, there are vertical guiding tenons in

down by a boxwood bolt passed through wooden staples at the centers of their contiguous inner edges. The bolt was fitted with a small ebony tumbler which was intended to fall between the first and second staples when the bolt was shot home, thus making its removal impossible. Fortunately for us, however, the tumbler had failed to function, so that the bolt was easily withdrawn and



FIG. 26. THE TOMB OF RA'-MOSE AND HAT-NÜFER  
WHEN FIRST OPENED

the sides of the lid and, of course, the essential tumbler near its front edge, which in this case had dropped down behind the front edge of the box when the lid was slid shut. The removal of what proved to be the outer lid of the chest revealed an inner lid, set five centimeters below the rim of the box and composed of two wooden valves, hinged vertically by means of cylindrical lugs projecting from their outer edges into holes in the inner surfaces of the box walls. These two "doors" rested on the two crossed partitions which divide the interior of the chest into four compartments, and were locked

the interior of the chest at last revealed.

Its contents constituted a distinct anticlimax. The four Canopic jars and their stoppers are of pottery. The jars are uninscribed, and both they and the stoppers vary considerably in size and proportions. Three of the stoppers are in the form of human heads, as was usual at this time, but the head of the fourth stopper is that of a canine animal (the Genius Dua-maut-ef), with long snout and upstanding ears. As if to give it further prominence, this stopper is white-washed. The jars, packed in sawdust, natron, and linen wadding, occupied the four com-

partments in the interior of the chest. One of the wads, when unfolded, proved to be a shirt, similar to those found on the bodies of Raḥ-mose and Hat-nūfer, of fine linen, very pale in color, but with vertical stripes of dark brown running through it. Each jar contained one of the human organs.

The three linen chests were opened next.

by a stamped mud sealing. Chests E and J were fairly clean and fresh, but chest F had evidently been in use for a long time before its introduction into the tomb. A hieratic inventory written on the underside of its lid shows, indeed, that it had at one time contained a quantity of metal tools, vessels, and other objects. Under this list were the

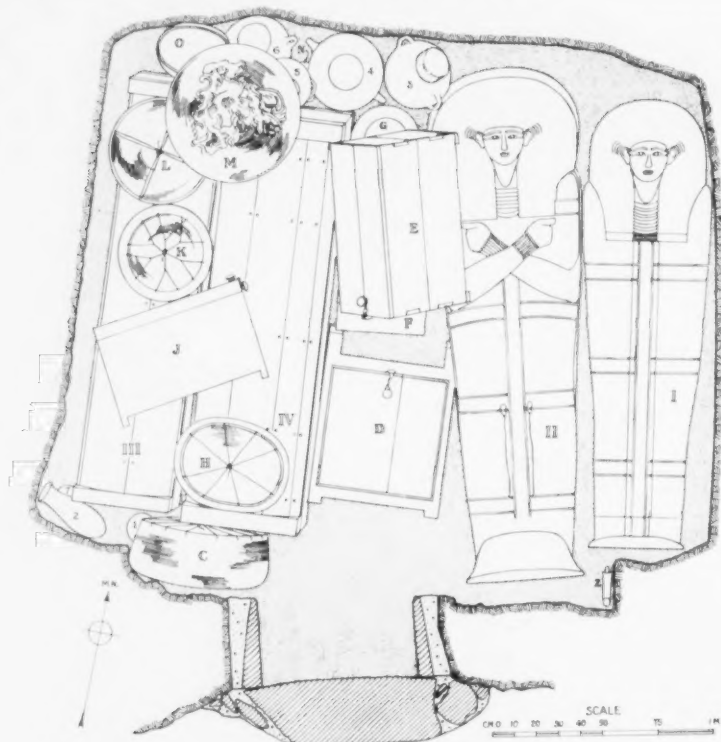


FIG. 27. PLAN OF THE TOMB OF RAḤ-MOSE AND HAT-NŪFER

Of these, two (E and F, see fig. 27) are plain, rectangular boxes with flat lids, made of heavy and somewhat rough sycamore boards. The third (J) is not only more elaborate in form but is of better material (pine) and is more carefully constructed and finished. It has a gable lid and stands on four short legs (fig. 37). All three chests are whitewashed inside and out. Each chest was equipped with two stout knobs, one on the end of the lid, one on the corresponding end of the box; and by means of these the lid had been lashed in place with cord, the knotting of the cord between the knobs being secured

partially erased remains of an earlier but similar one, at the beginning of which are preserved the name and title of Sen-Mūt's brother, the "wꜣth-priest of Amūn, Min-hotpe."<sup>20</sup>

The chests contained, between them, seventy-six long, fringed sheets, or "bolts," of linen cloth, each sheet folded to form a neat rectangular bundle. The cloth differs in spin and weave, so that the sheets vary in texture from a very coarse material like

<sup>20</sup> Represented standing before Sen-Mūt in a painted scene from the latter's Sheikh 'Abd el Kurneh tomb (not yet published).

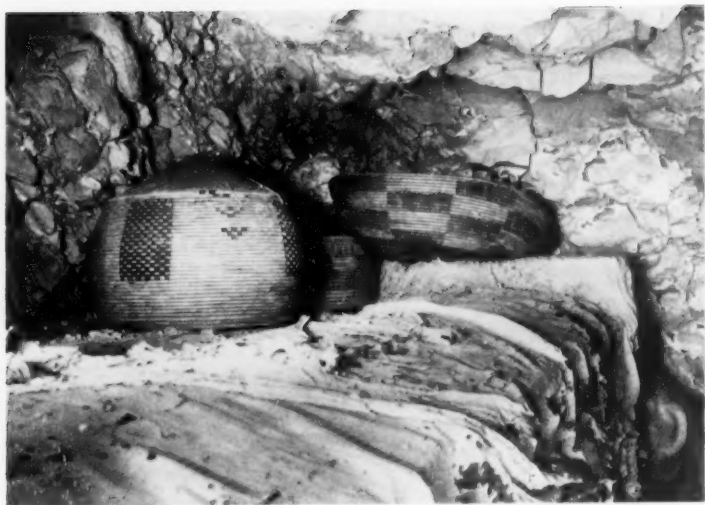


FIG. 28. BASKETS SET ON THE TWO RECTANGULAR COFFINS



FIG. 29. THE COFFINS OF HAT-NÜFER AND RAṬ-MOSĔ COVERED BY THEIR PALLS



burlap to a remarkably fine, filmy, weblike cambric and in color from dark brown to almost pure white. Each sheet is woven in one piece, in lengths ranging from 4.5 to

an individual named Boki. There is not much doubt that the sheets—clean and neatly pressed—represent not embalmers' equipment but Hāt-nūfer's supply of household linen. Their amazing state of preservation allowed them to be unfolded, measured, and refolded at will.

Four of the five baskets, or hampers (c, κ, L, o), and the basketry tray (m) are made of halfa grass (see fig. 28) by the common sewn-coil technique, and are decorated with



FIG. 30. THE COFFIN OF HĀT-NŪFER. CAIRO

16.5 meters. In addition to weavers' marks, worked in the fabric, twenty-nine of the sheets bear identification marks in black ink. Nearly all the latter are marks of the government and temple linen stores, whence we may assume, Hāt-nūfer drew or purchased the cloth. The only private name which occurs among these marks is that of



FIG. 31. THE HEAD OF HĀT-NŪFER'S MUMMY

geometric designs in black and red. Their bottoms, inner rims, and other parts which were required to stand special wear or strain are whipped with palm-leaf strip. Basket n, the only undecorated example, is entirely of palm leaf. All are outstanding examples of a craft which has survived in northern and central Africa from the most ancient times to the present day with little change in technique or decoration.

By untying a single knot at the center of the lid of each basket we were able to release the series of cord loops by means of which the basket had been securely sealed for thirty-four centuries. The contents of the baskets varied a good deal in type and interest. Basket c (fig. 38) was packed with loaves of bread, dates and raisins disposed

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in three small pottery dishes, and lumps of black matter, also containing raisins, which look as wedding cake might if kept for three thousand years. The bread is of two kinds,

of dirty, oil-soaked bandages, probably used in the process of embalming Hat-nūfer's mummy. The entire contents of basket κ (see fig. 28) consisted of five linen sheets,



FIG. 32. THE MUMMY OF HAT-NŪFER BEFORE AND AFTER THE REMOVAL OF THE INSCRIBED SHROUD

one light brown with a hard, glossy crust like that of modern Vienna rolls, the other dark, grayish brown, with a rough surface. Of the four types of loaf the most interesting is a long, flat form of fancy shape, possibly intended to suggest a human figure.

Basket η, the most carefully sealed of the lot, contained nothing but a jumbled mass

clean, pressed, folded into bundles, and altogether similar to those from the boxes. When the removal of the lid of basket ι (fig. 40) revealed another such sheet, we began to become a trifle discouraged with the baskets and their contents. But below this sheet, which turned out to be the biggest found in the tomb—more than fifty feet in length—

lay a group of objects of considerably greater interest. Foremost among them was a set of three small vessels of beaten silver (fig. 43), consisting of a hemispherical bowl with a low stand soldered to its underside and a pair of little pitchers—one, as usual, slightly larger than the other—with handles of silver wire. The lower end of the handle, where it is attached to the side of the pitcher, is, in each case, in the form of a lily, or sedge, plant, one of the emblems of Upper Egypt. With the silver vessels was a bronze razor (fig. 45), equipped with a nicely carved boxwood handle and carefully wrapped in narrow

lying in loose disarray at the bottom: a lidless alabaster jar, a small serpentine kohl jar, also minus its lid, an ebony kohl stick, and a small, colored grass basket. The lid of this basket had also been pulled off and the basket was empty except for one blue faience lenticular bead—apparently one of the many beads which we may assume the basket once contained.

A brief survey of the objects from Hat-nüfer's coffin and from her boxes and baskets immediately disclosed the fact that the group, while impressive, was not complete. There were still missing from it several of



FIG. 33. THE INSCRIBED SHROUD OF HAT-NÜFER. CAIRO

linen bandages. In the silver bowl lay a necklace of faience lenticular beads, and near by, two little unguent jars of pottery, their mouths covered with pieces of linen cloth.

Lying bunched together in the basketry tray (M, see fig. 28) were a net sling of linen cord and a tufted linen square, perhaps a chair pad, or possibly a donkey saddle. The pot sling is an unusually good example of its type and is of all the more value because of its perfect state of preservation. The net was undoubtedly used to transport the larger pottery vessels into the tomb, and in figure 39 it is illustrated in position around one of the three amphorae.

The lid of basket o had been removed in antiquity, apparently after the basket had been brought into the tomb, and very carelessly replaced; and of the original contents of the basket only a few objects were found,

the more important items which we had come to associate as a matter of course with the burials of well-to-do ladies of the early and middle XVIII Dynasty. These include full-sized mirrors, a large kohl jar, a toilet box or dish, and the very common decorated faience bowls for flowers. It was not until later that we found the missing objects cached in the foot end of one of the cheap rectangular coffins, to the miserable occupants of which they clearly did not belong. Perhaps their presence there was due to some exigency which cropped up at the time the tomb was being sealed, or even to an attempt at pilfering by one of the undertakers, which threatened to be discovered before he could remove his loot from the tomb. In regard to the latter supposition it should be recalled that basket o, from which the objects could have come, had been roughly pulled open and was found more



FIG. 34. HEART SCARAB OF HAT-NÜFER, NEW YORK



FIG. 35. SCARABS FROM HAT-NÜFER'S  
LEFT HAND, NEW YORK AND CAIRO

than two-thirds empty. However that may be, the group of articles from the foot end of the rectangular coffin is of a quality consistent with the rest of *Hat-nüfer's* possessions and includes just the items which we had noted as lacking from these. There are two mirrors, both of bronze, the larger with a wooden handle in the form of a papyrus stalk and umbel, the smaller entirely of

with the prenomen of *Thut-mosë II*.

The two large alabaster jars (*G* and *N*, fig. 44) from the floor of the chamber by the north end of coffin *IV* are well-known XVIII Dynasty types. Both are distinguished by their fine surface polish and the beauty of the ornately grained, translucent alabaster of which they are made. Their tops were covered by pieces of linen cloth, lashed about their necks with cord, the knots secured by stamped mud seals. Jar *G* is uninscribed, but engraved on the side of jar *N* is a short column of hieroglyphic inscription giving the personal name of *Hat-shepsüt* (for whom the jar may have been originally made), accompanied by her early titles as *Queen of Egypt*. The latter jar has not been opened, but jar *G* was nearly filled with a thick resinous gum, which, amazing as it may seem, was still soft at the time the jar was opened by us.

The three great pottery amphorae (3, 4, 6, see figs. 28 and 39), found stacked along the north wall of the chamber, are of interest mainly for the oval stamp impressions on their heavy mud sealings and the ink labels which they bear on their sides. Nine of the stamp impressions bear the name and title of *Hat-shepsüt* as queen, but on four others are her title and prenomen as king. The labels give the names of the various wood oils contained in the jars. The label on amphora 4 is preceded by the date "Regnal Year 7" (of *Thut-mosë III*). The squat, long-necked pottery jar no. 5, equipped with two inverted-U handles, also bears the year date 7, accompanied by designations of the month and day and followed by a description of the contents of the jar. These dated ink inscriptions form an excellent index of date for the tomb, which, as we shall see, was sealed late in the seventh year of the reign of *Thut-mosë III* (1494 B.C.).

We are fortunate in this tomb in having not only the names of the oils contained in the jars but also copious specimens of the oils themselves, which can be analyzed chemically and so give us more exact meanings of the names than have hitherto been known.

Other pottery vessels, found on the floor of the chamber by the south end of coffin *III*, include a long, drop-shaped jar, deco-



FIG. 36. THE CANOPIC CHEST, NEW YORK

metal, with a similar handle, in this case ornamented on each side with a relief head of the goddess *Hat-Hor* (fig. 41); a circular wooden toilet dish with a swivel lid, decorated with an incised design of concentric and contiguous circles (fig. 46); a pair of wooden castanets carved in the form of elongated human hands; a large alabaster *kohl* jar and lid, the lip of the jar broken away and missing; a bowl of deep blue faience, decorated with a lotus-flower design in black outline (see fig. 42); two blue faience saucers with black decoration (see fig. 42), one with the title and prenomen of *Thut-mosë II*; and seven scaraboid beads of glossy blue faience, two of them also inscribed



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rated with a red slip and bands of black (2), and two small pottery dishes in soft brown ware (1 and 7).

These completed the possessions of Hat-nüfer and there remained to be recorded only the two rectangular coffins (III and IV) and the burials contained in them.

The coffins are altogether similar to one another. Plain rectangular boxes of rough, unpainted pine boards, they are 1.88 and 1.81 meters in length. The lids are of the vaulted type with upward projecting end-boards. The corners of the coffins are dovetailed and the planking is fastened together with pegged tenons. Assembly marks in red ink appear on the interiors of the boxes at the edges of their sides and ends.

The burials in these coffins are as poor as the coffins themselves. The bodies, treated in the same manner as that of Rač-mosč, but with even less care, consisted of thoroughly disarticulated skeletons, packed in masses of sandy mud and wrapped in several layers of linen sheets and bandages. Coffin III contained four such burials: two young women and two small children, the latter wrapped together with one of the women to form what appeared from the exterior to be a single mummy. In coffin IV were the bandaged skeletons of a third woman and an infant child.

Little of interest was found on these people. The hair of the women was in each case dressed in long, heavy braids. Bracelets of beads of various forms and materials (faience, stone, glass, and silver) and scarabs were found on the wrists and hands of most of the bodies. The scarabs were worn as rings, in some cases set in rough mountings of sheet gold or silver clumsily soldered together, always with the metal rings lacking and replaced by loops of string. Some of the scarabs are of good quality—notably one with the name and title of Hat-shepsūt as queen, and one of her mother, the "King's Great Wife, Ač-mosč," queen of Thut-mosč I. In general, however, the jewelry is an odd lot of inferior or second-hand beads and scarabs, the former including few of any one type (except for hundreds of small ring beads), most of the latter badly cut and of cheap materials. One of the children was wearing as a necklace pendant a faience

lotus-flower ornament evidently pulled off the rim of a faience bowl.

The names of these three women and three children appear nowhere on their coffins or other possessions and will probably always remain unknown to us. The royal names on the scarabs found with them and the whole nature of their burials show them to have

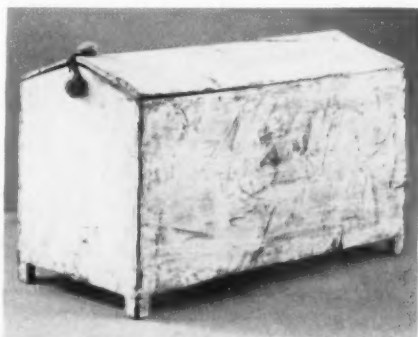


FIG. 37. CHEST J PACKED WITH LINEN SHEETS. NEW YORK

been exactly contemporary and probably closely associated with Sen-Mūt's family; and the evidence indicates that they were buried on the same occasion as his parents—certainly with his consent and approbation. That eight persons of the same family or group should have died so nearly at the same time that they could be buried together on one occasion is certainly extraordinary, but seems, nevertheless, to be what actually happened. The phenomenal quality of this is somewhat lessened by the facts that Rač-mosč and Hat-nüfer appear to have been of about the same advanced age and might well have died at about the same time and

that all the occupants of the rectangular coffins, as their youth shows, came to premature ends. Moreover, the blocking of the tomb showed no sign of having ever been taken down and rebuilt; and the whole period during which all the subsidiary tombs and burials below the tomb of Sen-Mût were completed and covered up cannot have comprised more than a very few months.

Thut-mosë III's sixteenth regnal year.<sup>21</sup> Three of Hat-nûfer's possessions bear the name of Thut-mosë II himself, dead seven years before the tomb was sealed, but the king under whom Sen-Mût's parents had passed most of their latter years. One scarab from the tomb, clearly an heirloom, preserves the name and title of Hat-shepsût's mother, Queen Ath-mosë, wife of Thut-

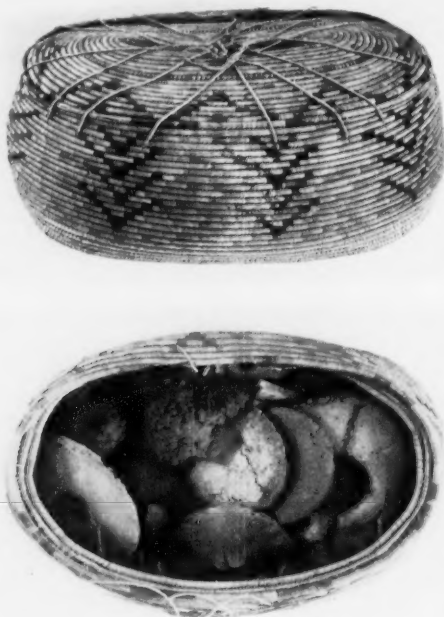


FIG. 38. BASKET C CONTAINING BREAD AND FRUITS, NEW YORK

Among the royal names on objects from this tomb that of Hat-shepsût naturally predominates. As queen of Egypt, that is, as wife of Thut-mosë II or as dowager queen in the early years following his death, her name occurs, in all, twelve times. More interesting, from the historical point of view, are the six occasions on which she is named already as king of Egypt, with the kingly titles and the kingly prenomen Ma'et-ka-Rê. Two of the sheets from Ra'f-mosë's wrappings were once the property of the daughter of Hat-shepsût and Thut-mosë II, the Princess Nefru-Rê, who died while scarcely more than a child some time before

mosë I. Though several objects are dated to the seventh year of his reign, the name of the contemporary male king of Egypt, Thut-mosë III, is not found once in this tomb, a fact which is eloquent of his relative unimportance at this time, and of the close association and wholehearted allegiance of Sen-Mût's family to his rival and coregent, Hat-shepsût. Of private names, apart from those of the owners of the tomb, we have noted the occurrence of that of Sen-Mût's brother, the *wēth*-priest Min-hotpe, and of that of an untitled man named Boki.

<sup>21</sup> BULLETIN, vol. XXIII (1928), Feb., sect. II, p. 57.

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The tomb is of much the same type and class as that of Nefer-khēwet and his family—discovered last season at the opposite end of our concession—with which it is also almost exactly contemporary in date. Those

scribed with the name and titles of Hat-shepsūt as queen. Both Hat-nūfer and Ren-nūfer, Nefer-khēwet's wife, wore signet rings with scaraboid bezels bearing identical figures of scorpions engraved on their un-



FIG. 39. SLING FOR CARRYING  
A LARGE JAR. CAIRO

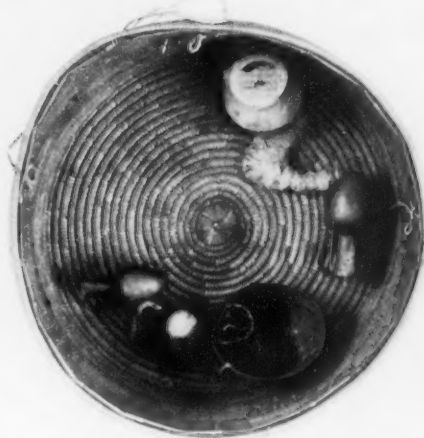


FIG. 40. BASKET L AND ITS CONTENTS  
NEW YORK AND CAIRO

who read the report on the latter<sup>22</sup> cannot fail to recognize the constant duplication in the types of objects and funerary customs appearing in the two tombs. Among these duplicates there are three which perhaps indicate more than the similarity that naturally existed between Egyptian tombs of the same class and date. Both Hat-nūfer and Nefer-khēwet possessed alabaster jars in-

dersides. The none too common nickname Boki occurs in both tombs, in that of Ra-mosē and Hat-nūfer as a linen mark on one of Hat-nūfer's sheets, in that of Nefer-khēwet as the name of one of the persons buried in the tomb, probably Nefer-khēwet's son or son-in-law. No one of these coincidences is particularly significant in itself, but the three together permit us at least to guess that the association between the occupants of the tombs was closer than that of

<sup>22</sup> BULLETIN, vol. XXX (1935), Nov., sect. II, pp. 17-36.

mere contemporaries.<sup>23</sup> Although to suggest that the two groups of persons were actually related to one another is to go beyond our evidence, there can be little question that Sen-Mūt's parents and Nefer-khēwet and his wife belonged to the same generation, enjoyed the same royal patronage, and probably knew one another well.

ents of Sen-Mūt, were well known, if only by name, and were unquestionably intimately associated with the interesting circle of Hat-shepsūt's leading partisans; and, whereas much of the interest and value of the contents of Nefer-khēwet's tomb was nullified by the often hopeless condition of the objects themselves, the chief virtue of



FIG. 41. SMALL BRONZE MIRROR  
NEW YORK

There are, on the other hand, two very important points of difference between our principal tomb of this season and the one discovered last year. Whereas Nefer-khēwet and his family, before the discovery of their tomb, were historically complete nonentities, Raḥ-mose and Hat-nūfer, as the par-

<sup>23</sup> It is a strange, though hardly significant, coincidence that the coffins of both Hat-nūfer and Ruyu, Nefer-khēwet's daughter, although made expressly for women, were originally equipped with beards, the incongruity of which in both cases was not noticed until the coffins were in place in their respective tombs, when the beards were pulled off the coffins and concealed in out-of-the-way places in the chambers.



FIG. 42. THREE BLUE FAIENCE DISHES  
NEW YORK

the tomb of Raḥ-mose and Hat-nūfer is the almost perfect state of preservation of the vast majority of the objects found in it.

The tomb of Raḥ-mose and Hat-nūfer was, of course, a much better find than we had expected to make in the hill of Sheikh Abd el Kurneh, which has been dug over by tomb robber and archaeologist for so many generations. Only the deep pile of chip coming from the cutting of Sen-Mūt's tomb had protected his parents' burial chamber. It had covered even more deeply a much smaller tomb which we came upon in our clearing of the valley bed (fig. 8 B).

This was a very narrow and shallow pit



FIG. 43. SILVER WINE SERVICE. CAIRO



FIG. 44. ALABASTER UNGUENT JARS. NEW YORK AND CAIRO



FIG. 45. RAZOR OF HAT-NÜFER  
NEW YORK



FIG. 46. WOODEN TOILET DISH  
NEW YORK



from which opened a roughly cut chamber just long enough to hold the small coffin of a child (fig. 48). On either side of the coffin had been spread leafy branches of the sycamore fig tree, on which had been laid offerings of bread, dates and raisins, and dōm nuts, as well as pottery, some of it decorated, and a censer. Lying beside the coffin was a

tained only a fine pair of red leather sandals (fig. 49) and two blue faience bangles. About the boy's neck was a string with a single gold bead, and on his left hand a small carnelian scarab mounted in gold.

The excavation of a disturbed cemetery site always produces a heterogeneous lot of objects. These may come from the making of the tombs or from their violation. We have mentioned the fine ostrakon bearing what is probably the portrait of Sen-Mūt. Many others of the same character which had been used as models for the decoration of the tomb were discarded by the scribes and painters who had worked there. Another class consisted of accounts of workmen employed and rock cutting completed on such and such a date, or even sketch plans of parts of the tomb. Other ostraka were the result of the activity of these same wielders of the brush in their idle hours. Among these were some amusing crude drawings of animals, but more interesting were the flakes of limestone upon which the scribes had practiced their craft. Hymns and other religious texts were, of course, second nature to these perpetuators of the sacred tradition, but they loved secular literature, too, and bits of popular stories were found by us among the debris. These include a copy of the beginning of the well-known Tale of Sinuhe and examples of the famous Admonitions of Amen-em-hēt I. The latter have been written by a very untutored hand, and one contains a correction in red ink by the master scribe, who had apparently cut short his lunch hour in order to give instruction to a pupil—perhaps an ambitious basket boy on that XVIII Dynasty excavation job.

From disturbed tombs came fragments of furniture, and other funerary material. Two wooden statuettes (fig. 50) had evidently been among the equipment of other members of Sen-Mūt's family. One of these bears simply the name Aḥ-hotpe, who is known as one of his relatives (fig. 51). A pair of tiny white leather sandals, unused and still tied together as though they had just left the sandal maker's shop, may have belonged to a child of the architect Sen-Mūt.

One of the most important results of the Amen-hotpe was, therefore, a much younger brother of his.

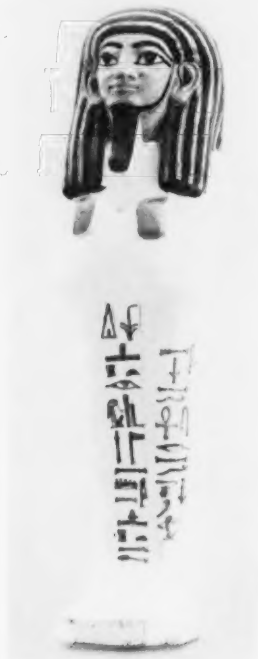


FIG. 47. SHAWABTI FIGURE OF AMEN-HOTPE. CAIRO

beautifully painted limestone shawabti figure (fig. 47) which, although in the form of an adult, gave us the name of the owner of the tomb. The shawabti was made "for Amen-hotpe by his brother Senu who causes his name to live." On the lid of the coffin lay a string of lenticular, blue faience beads and a tiny staff with the traditional forked end. We hoped, of course, to find from further inscriptional evidence within the coffin that this might be another relation of Sen-Mūt but were disappointed.<sup>24</sup> The coffin con-

<sup>24</sup> There is, to be sure, the slight possibility that Senu is a nickname for Sen-Mūt and that

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work of the past season was the discovery of evidence which permits us to determine with a very fair degree of certainty and accuracy the date of an event of the utmost interest

ble. That the tomb was sealed after the eighth day of the second month of the season Prôyet (February 5) in Thut-mosë III's seventh regnal year (1494 B.C.) is proved by

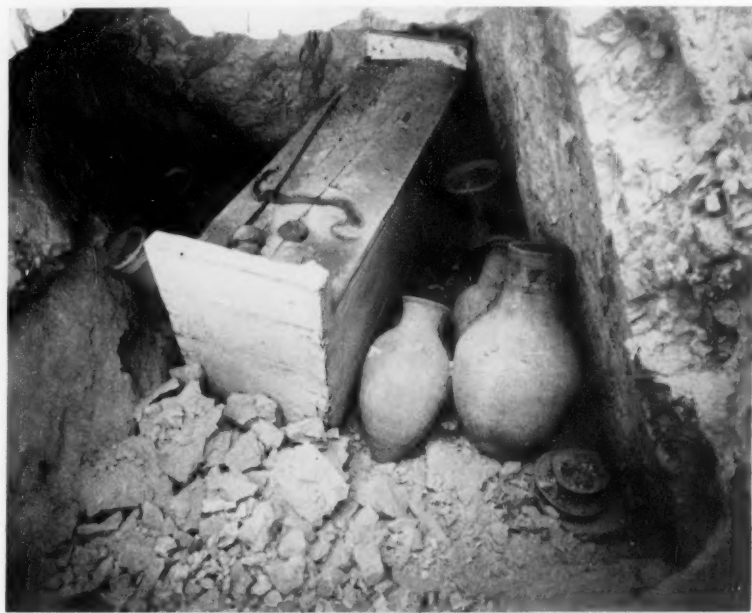


FIG. 48. THE TOMB CHAMBER OF THE CHILD AMEN-HOTPE

and importance in the history of the mid-XVIII Dynasty: Hat-shepsût's assumption of the throne of Egypt and of the titular and attributes of king.

the presence in the tomb of an oil jar inscribed with that date. That the tomb was cut, the burials made, and the entrance sealed before work began on Sen-Mût's



FIG. 49. RED LEATHER SANDAL OF AMEN-HOTPE  
NEW YORK

Since the evidence for the date of this coup d'état is derived principally from inscribed objects in the tomb of Ra-mosë and Hat-nûfer it is necessary to establish the date of this tomb as accurately as possi-

tomb is indicated by its position in relation to the latter. The tombs of members of the family of the owner of a great courtyard tomb like that of Sen-Mût were almost invariably excavated, as pits, in the floor of

the courtyard itself. The tomb of Raṯ-mosē and Hat-nūfer, however, lies not in the courtyard of Sen-Mūt's tomb but in the natural hill slope in front of it. The only logical explanation of this unusual state of affairs is that at the time Raṯ-mosē and Hat-nūfer died and were buried the courtyard of Sen-Mūt's tomb had not yet been cut—in short, that the work of excavating the great tomb had not yet been begun. A dated ostrakon from the tomb of Sen-Mūt<sup>25</sup> tells us definitely that work *was* begun on

the purpose of the label to indicate, the oil was absolutely fresh when it was brought into the tomb. It is only reasonable to assume that the similar oils contained in the accompanying amphorae were made and "put up" at approximately the same time as that in the jar (February 5), for the manufacture of one class of oil must have been a seasonal occupation, covering a short period of time following the harvest of the ingredients used,<sup>26</sup> and the need for complete freshness was apparently a prime feature of this



FIG. 50. TWO WOODEN STATUETTES. NEW YORK

the tomb in "Year 7, Month 4 of Prôyet, Day 2," March 31, 1494 B.C.—just fifty-four days after the dating of the inscribed jar found in the tomb of Raṯ-mosē and Hat-nūfer referred to above. It is therefore clear that the tomb of Sen-Mūt's parents was sealed at some time within these fifty-four days, in other words, between February 5 and March 31, 1494 B.C.

Inversely, it follows that the oil contained in the dated jar was made and put in the jar, and the jar sealed and labeled at the very most fifty-four days before the tomb was closed—in short, that, as it was

type of oil in general. One of the three amphorae, as has been said (above, page 30), is dated to the seventh year; but on the basis of the considerations just adduced we can unhesitatingly date the sealing of all three vessels much more closely, that is, to the months January to February (first to second months of Prôyet) of that year.

The stamp impressions on the sealing of the dated amphora and on one of the two

<sup>25</sup> Found, long before our work was started, by Norman deGaris Davies while clearing the tomb in behalf of Sir Robert Mond and recently presented by him to the Metropolitan Museum.

<sup>26</sup> The oils have not yet been analyzed, but, as the names written on the jars suggest, they are unquestionably vegetable oils produced from such local Egyptian trees as the olive. Olives to be used for oil are harvested in Egypt either in November, if quality is desired, or, for quantity, from January to March. We are grateful to Dr. Harold N. Moldenke of the New York Botanical Garden for this information.

others bear Hat-shepsūt's personal name and her title as royal consort, showing that late in the seventh year she was still no more than dowager queen.<sup>27</sup> On the sealing of the third amphora (and in two linen marks from the mummy of Hat-nūfer), however, she appears with the kingly title and kingly prenomen Ma'tet-ka-Rē. It is therefore evident that the change in her status took place within the brief period between the

tion's excavations of previous seasons at Deir el Bahri had already pointed to a date for the coup d'état possibly as early as the fifth year and certainly not later than the eighth or ninth year.<sup>28</sup> an estimate fully confirmed by our results of the past season.

Since the reign of Thut-mosē III began on May 3 (the fourth day of the first month of the season Shōmu),<sup>29</sup> Hat-shepsūt's assumption of the throne took place within



FIG. 51. ONE OF SEN-MŪT'S RELATIVES FROM THE STATUE NICHE OF HIS TOMB, NEW YORK

sealing of the first two amphorae and the sealing of the third. Expressed in terms of Egyptian calendrical dates this can only mean (as has been demonstrated above) that the move was made at some time falling, approximately, between the middle of the first month of Prōyet and the middle of the second month of that season in the seventh regnal year of Thut-mosē III, or, according to our calendar, between January 15 and February 15, 1494 B.C. The Expedi-

<sup>27</sup> A conclusion borne out by the appearance of her name and titles as queen on the baked bricks and cones prepared for the façade of the tomb of Sen-Mūt (Lepsius, *Denkmäler*, vol. III, pl. 25 bis; Sethe, *Urkunden*, IV, pp. 402 f.), which we now know was not begun until the end of the year.

the last three and a half months of his (seventh) regnal year; the tomb of Ramosē and Hat-nūfer was sealed a few weeks later; and the excavation of Sen-Mūt's tomb began just thirty-two days before the end of the year and continued through the eighth and probably into the ninth year of the reign.

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<sup>28</sup> H. E. Winlock, *BULLETIN*, vol. XXIII (1928), Feb., sect. II, p. 52. Mr. Winlock has also contributed in no small degree to our present interpretation of the evidence discovered last winter.

<sup>29</sup> The date of his coronation. Gauthier, *Libre des rois*, vol. II, p. 253; Breasted, *A History of Egypt*, p. 268.